

THE AMERICAN ORGANIST

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

• MUSIC REVIEWS

Before Composer:

*—Arrangement.
A—Anthem (for church).
C—Chorus (secular).
O—Oratorio-cantata-opera form.
M—Men's voices.
W—Women's voices.
J—Junior choir.
3—Three-part, etc.
4+—Partly 4-part plus, etc.
Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.
C—Christmas. P—Palm Sunday.
E—Easter. S—Special.
G—Good Friday T—Thanksgiving.
L—Lent.

After Title:

c.q.cq.qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).

o.u.—Organ accompaniment, or unaccompanied.

e.d.m.v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3p.—3-part writing, etc.

Af.Bm.Cs.—A-flat, B-minor, C-sharp.

• INDEX OF ORGANS

a—Article.
b—Building photo.
c—Console photo of stoptist.
d—Digest or detail of stoptist.
h—History of old organ.
m—Mechanism, pipework, or detail photo.
p—Photo of case or auditorium.
s—Stoptist.

• INDEX OF PERSONALS

a—Article. m—Marriage.
b—Biography. n—Nativity.
c—Critique. o—Obituary.
h—Honors. p—Position change.
r—Review or detail of composition.
s—Special series of programs.
t—Tour of recitalist.
*—Photograph.

• PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.
b—Bass solo. r—Response.
c—Chorus. s—Soprano.
d—Duet. t—Tenor.
h—Harp. u—Unaccompanied.
j—Junior choir. v—Violin.
m—Men's voices. w—Women's voices.
off—Offertoire.
o—Organ. 3p.—3 pages, etc.
p—Piano. 3p.—3-part, etc.
Hyphenating denotes duets, etc.

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NEW YORK CITY



THE MOLLER FOUR-MANUAL
in Broad Street Presbyterian Church, Columbus, Ohio, whose music
is described in these pages by Mr. Klein.

THE AMERICAN ORGANIST

March, 1938

That Baroque Organ at Harvard

By the Hon. EMERSON RICHARDS

ART, though it be ever so objective, is never wholly comprehensible, unless viewed in the light of the environment in which it was created. No work of art is understood unless we comprehend the forces that engendered it.

Hanging in the Dresden Gallery, the Sistine Madonna reflects but faintly the gorgeous colors with which it once brightened the walls of that Roman chapel. The Elizabethan poets speak an unintelligible language unless we are steeped in the intrigues of sixteenth-century history. Even Hamlet is not without its political innuendos. To us, "High diddle-diddle, the cat and the fiddle" is a meaningless nursery rhyme. In the court of Elizabeth the tongue that aspired the same words might well be the prize of the hangman.

Music leans heavily upon the other major arts. Its so-called universal language is the siren's song that leads to the wreck of misunderstanding. Music is created by its environment. Seventeenth- and eighteenth-century music may be enjoyed but cannot be evaluated apart from a thorough understanding of the conditions that inspired it.

Obviously the means of expression are a dominating factor in the creation of music. Bach's orchestra numbered but a score of musicians. Richard Strauss' compositions require six times as many. Even were their genius comparable, most certainly would the means available demand different expression.

There is nothing particularly original in these observations. Musicians are becoming more and more conscious that the written score can only be recreated as music by the means the composer and his environment knew and understood.

We have before had occasion to comment upon that extraordinary jumble of contradictions that constitute Harvard University. One is never quite sure whether Cambridge is in the United States or in the Soviet Union, and, to add to the confusion, German Kultur casts its disapproving eye over the campus from that morose pile called the Germanic Museum.

Until recently the Harvard campus and the Museum were not just across the street but the world apart. Then something happened. And now the heretofore silent halls re-echo to the chatter of the revolutionists.

NOTE: Senator Richards wrote his description of the baroque organ, at Moosehead Lake in the latter part of August 1937. Since then, Mr. Biggs, as our readers know, began his series of complete-Bach at a subscription price of ten dollars and has been rewarded by completely sold-out admissions, thus indicating that interest in this type of organ has been increasing.—Ed.

Some philosophical and historical comments prelude an analysis of the baroque organ housed in the Germanic Museum at Harvard University, upon which E. Power Biggs is now playing the complete-Bach to paid-admission audiences of music-lovers.

Boston's musically minded, and those from the hinterland attending the summer-courses, have packed every available inch of standing room in the Museum to listen to a series of organ recitals. No, I did not say that the organists came to the recitals but the music-lovers did. Speedily followed by the music critics.

Mr. E. Power Biggs gave the recitals and the music was limited to Bach and the eighteenth-century school of organ composers. If we were writing this for Variety we would say that Mr. Biggs "laid them in the aisles."

Since the result was both unexpected and unprecedented and threatened to devalue Mr. Biggs' standing in the eyes of the organists, this brilliant young recitalist did everything possible to cut down the size of the audiences. He fed them the Trio Sonatas and the more austere of the Great Contrapuntist's works. But the musicians still packed the galleries, remained for the last note and applauded.

The critics went back to their newspaper offices and wrote that they had not understood Bach and Handel before. Alexander Williams, of the Boston Herald, said, "Another round in the battle for a just and perfect performance of the music of Bach has been conclusively won."

Moses Smith, of the Boston Transcript, remarked, "And even when the volume and number of simultaneous tones were greatly increased, the lines (the component parts of a chord) were still clear instead of being the jumble that we hear so frequently."

The other critics joined in the chorus.

To us the result was not altogether unexpected. We had been predicting that something like this would surely happen once we got an organ capable of playing the organ music of Johann Sebastian Bach and the seventeenth- and eighteenth-century organ composers. We had heard the same things done and the same results obtained upon the baroque organs in Germany. We had recorded our observations in previous editions of THE AMERICAN ORGANIST.

The reason for all the excitement was that G. Donald Harrison had built a small two-manual baroque organ for the Museum and had the good fortune to have an artist like E. Power Biggs to play it.

Boston is on our way to and from our little island in Moosehead Lake, where we occasionally retreat to get away from telephones, politicians and other pests. So, we looked in at the Museum to see what could have caused the miracle. We found Biggs and the new organ. We listened to a thrilling performance of the Passacaglia, followed by Daquin's Variations on a Noel, Bach's G-minor Fugue and a choral-prelude on Hark a Voice Saith, and Cuckoo and Nightingale from Handel's Concerto in F; and then, to prove the organ was equally good on modern music, Mr. Biggs played Leo Sowerby's Fantasie For Flutes in honor of the composer, who was also present.

Even at the first hearing one is impressed with the fact that this instrument gives the music played upon it an entirely new meaning. You may or may not like the organ but you cannot escape a realization that you have heard polyphonic music played as it was intended to be heard. This organ is not just a collection of beautiful tones. It is a carefully chosen group of voices that, no matter how they may be combined, will blend to produce a musical effect of distinction.

One can draw apparently impossible combinations without disastrous results. The 8' Koppelfloete and the 1' Siffloete unite in entire harmony. The Twelfth and the Fifteenth blend with the Krummhorn to form a brilliant, intriguing color combination. Every one of the twenty-four voices has a distinct place in the tonal scheme. Each has something to say and makes its presence felt in any combination. The idea, so zealously propagated by those who do not understand this type of design, that these organs are cold and that their proponents are trying "to rob the organ of its beautiful tone-colors," becomes almost farcical after one has listened to this little instrument. It is all color—unimagined color, brilliant, vivid hues of endless variety. And if we have robbed Peter we have paid Paul because there are new tone-colors equally as beautiful as those supplanted, and even in these small organs more of them.

The organ is situated in a gallery over the entrance. It speaks into a large, vaulted room, which, in turn, leads into two other smaller rooms. The organ appears to be heard at almost equal advantage in each chamber. The organ itself is without a case and the pipework is visible to the audience. A wire-mesh screen prevents unauthorized access to the

mechanism. The console is in the gallery to the left of the organ.

The pipework itself makes a very brave show, since all the pipes in the Positiv are of tin and those of the Great are of either tin or spotted-metal, with very few zinc basses. [The stoplist will be found in T.A.O. for May 1937; in the abbreviated form herewith the borrows are indicated by italics. There is no Tremulant; the four couplers are: G-P. S-P. and G-S 8' & 4'].

THE GERMANIC MUSEUM ORGAN

Builder, Aeolian-Skinner Organ Co.

Designed and finished by G. Donald Harrison.

First used, April 13, 1937.

PEDAL 2 1/2":

16	Bourdon
8	Gedeckt Bass
	Principal
4	Nachthorn
2	Blockfloete
IV	Fourniture
16	Posaune
8	Trumpet
4	Krummhorn

HAUPTWERKE 2 1/2":

16	Quintade
8	Principal
	Spitzfloete

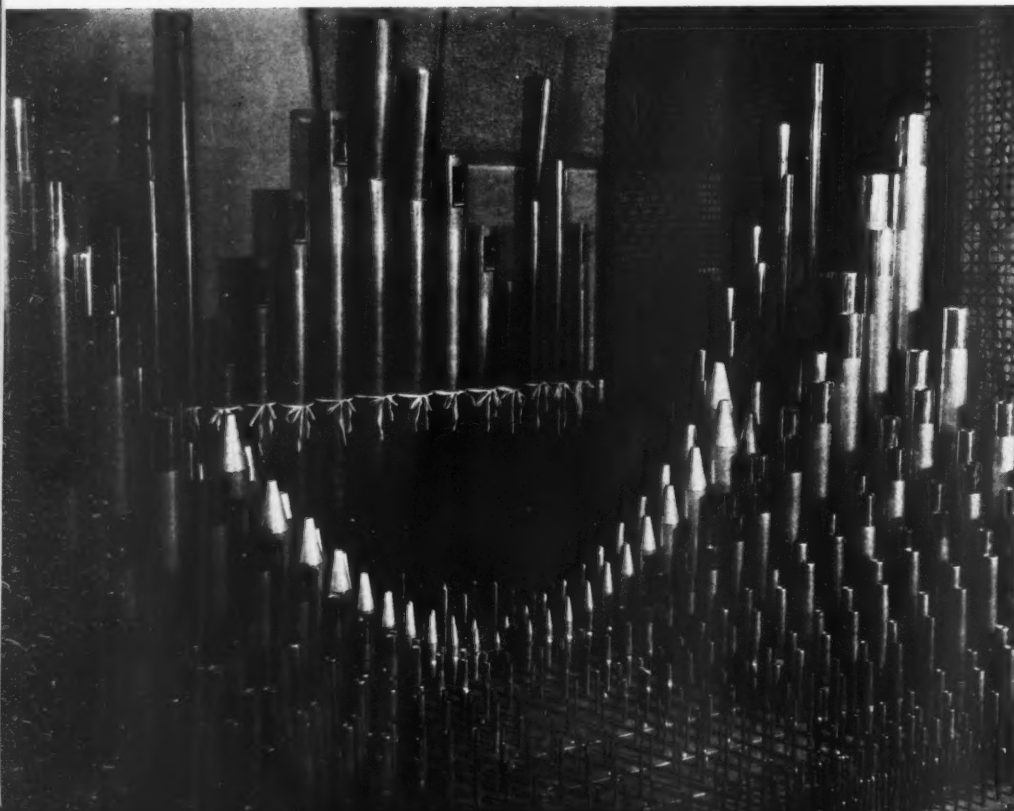
4	Principal
	Rohrfloete
2 2/3	Quint
2	Superoctave
IV	Fourniture

POSITIV 2 1/2":

8	Koppelfloete
4	Nachthorn
2 2/3	Nasard
2	Blockfloete
1 3/5	Tierce
1	Siffloete
III	Cymbal
8	Krummhorn

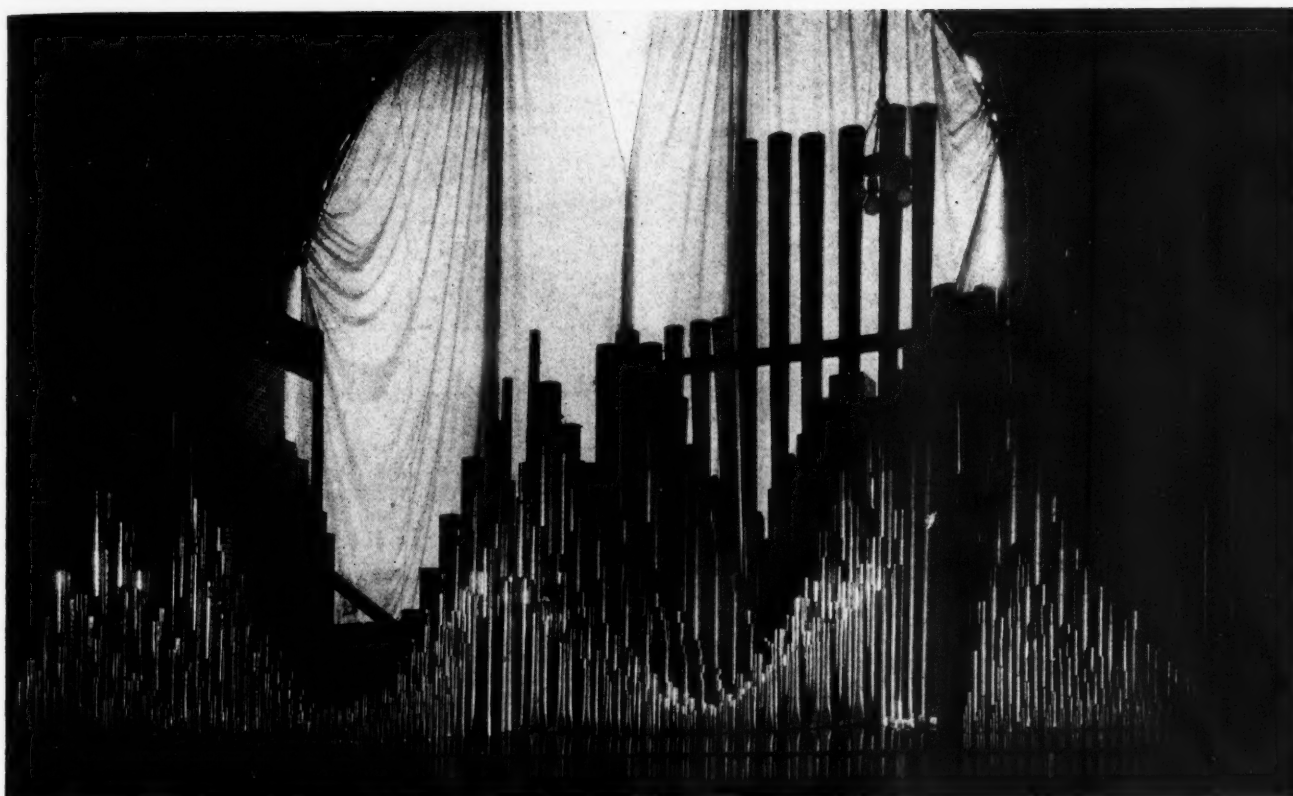
The Positiv, notwithstanding its low wind-pressure, is a decidedly aggressive division. The 8' Koppelfloete is virtually the double flue. It is unlike an ordinary flute. The tone appears to be hollow and yet with considerable character, and the stop mixes with anything.

The 4' Nachthorn is slightly bolder and broader in quality. The Koppelfloete is stopped in the bass and both it and the Nachthorn are extremely clear in their lower registers. The 2 2/3' Nasard is only slightly softer than the unison. The 2' Blockfloete is as loud as the Nachthorn, although more silvery in character. The 1 3/5' Tierce is almost as big as the 2' and of much the same character. The 1' Siffloete is bold but not screaming and is a telling member in the ensemble.



THE POSITIV

Germanic Museum, Harvard
Builder, Aeolian-Skinner Organ Co.



The Aeolian-Skinner baroque organ; left, Great; center, Pedal; right, Positiv.

All these voices are decidedly flutes and consequently, while there are subtle differences in tone-colors, there is not in the individual members a great deal of difference in timbre or in degree of dynamics. For this reason they all blend in any possible combination and likewise they all contribute decidedly to any ensemble in which they may be employed.

The 3r Cymbal is voiced on the Diapason side and comprises the only pipes of Diapason quality in the division. It adds very considerable power to the ensemble and changes the character of the division to a Diapason flavor. The Positiv up to the reed reminds one of a very big, bright Diapason but with a clarity, particularly in the bass, that could not be found in such a stop.

The 8' Krummhorn is entirely different from anything that we have been accustomed to hear under that name. Like most of the baroque reeds, it is at once a solo and chorus voice. When added to the Positiv as a chorus reed it again changes its complexion and swings it over to the reed side. On the other hand, both individually and in combination, it may be used in all kinds of solo passages. Unfortunately, it is not especially regular in its tonality, particularly in the bass, and is more easily affected by extraneous conditions than high-pressure reeds.

Altogether this division is a color organ in which hues of so vivid a character are possible as to almost shock those accustomed to the smoother and more sophisticated colors provided by the average modern organ.

In the Great Organ the 16' Quintade has a highly developed twelfth. There is little body and yet, light though it is, it adds dignity to the ensemble.

The 8' Principal is a beauty. On the wind-pressure employed it is absolutely unforced. Not over-brilliant, it has a singing quality that is fascinating, although it grows somewhat harder and more brilliant in the treble.

The Spitzfloete is the softest voice in the organ and has a restful but characteristic quality that is in considerable contrast with the other voices.

The 4' Principal seems to be slightly bigger than the 8' but of the same quality, and adds unexpected power to the full organ.

The Rohrfloete is quite different from the Nachthorn and has plenty of character. The Twelfth and Fifteenth are slightly less intense than the Octave but of essentially the same character. Both are telling in any combination.

Indeed, Mr. Harrison has insisted that each stop justify its presence to the utmost and, in finishing the organ, each voice has been fitted into the ensemble with this idea in mind—not only from the theoretical viewpoint but when tested in the light of actually playing music.

The Fourniture is full of clang, such as you might get from a big reed, and not only is it a color element but a power factor as well, practically doubling the dynamic output of the full organ.

The Pedal Organ is distinctive, notwithstanding that it has no open flue.

The wood Bourdon is of a rather firm tone. The 8' Principal might almost be called the backbone of the division. It is a freely voiced Diapason of decided power. The 8' Gedeckt is a velvety flute. The 4' Nachthorn is useful both in solo and in the ensemble. The 2' seems to weld the division together, while the mixture not only adds solidity but reed-color as well, and has the effect of broadening the whole Pedal.

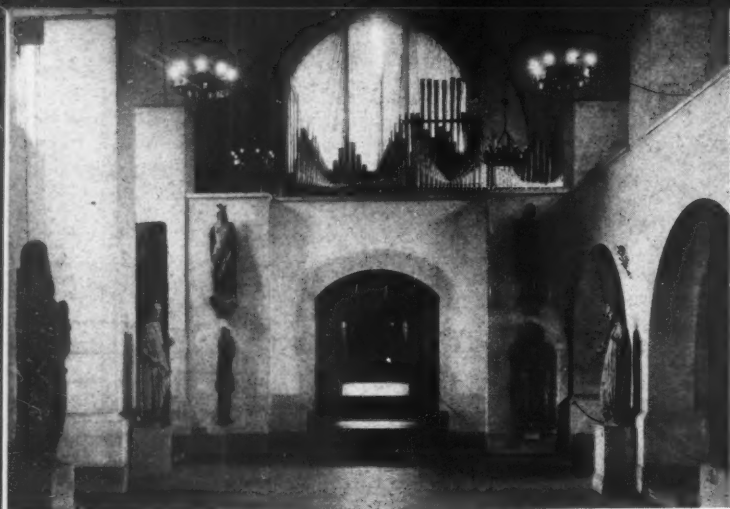
The Posaune is not a success. Mr. Harrison agrees that it is too thick and unwieldy for the rest of the organ. He contemplates changing it for a double of more representative baroque color.

The Trumpet is an extension of the double and in this range it is of a much more splashy tonality that will be quite at home when matched by the new reed double.

This department, notwithstanding the few stops employed, is really big and telling, particularly in the Bach numbers, and adequately balances the manuals without the use of couplers.

Considering the very light wind-pressure of only 2 1/2" on the whole organ, there is an astonishing fortissimo. The action is fast and there is no detectable wind-sag, so that when big chords are played there is no tendency to flatten.

It is rather curious about the power. The softest stop is the Spitzfloete and yet it is not, in reality, very much softer than the Principal. All the stops are within the same power range and the actual variety of timbre in the various voices



IN THE GERMANIC MUSEUM

Where Mr. E. Power Biggs is now playing complete-Bach to paid-admission audiences; note the console just left of pipework.

is limited to flutes and Diapasons. Yet in combination there seems to be almost endless tonal variety, due, apparently, to the mixing ability of every voice.

There is no swell-box and it is not missed. This was particularly noticeable in the Passacaglia. As I have before commented, Bach builds his crescendos and diminuendos into the music. They occur naturally. Consequently, the music works itself up to its legitimate climax with what seems to be almost over-powering force, although actually the resource of this instrument, with a total of only twenty-four voices, is quite limited even for a baroque organ.

Mr. Harrison has recaptured to an amazing degree the spirit of these old organs. His German travels are bearing fruit. But the Germanic organ is in no sense a slavish imitation of the originals. Baroque it is. Inclining more towards the Schnitgers than the Silbermanns. To that extent it reflects the drive and vitality of American ideals. Nevertheless it is typically Harrison in its ultimate tonality and in the passion for refined finish.

This man regards organ-building as something more than turning out rows of pipes with fanciful names. To him an organ is a means to an end. It is an instrument with which to interpret music written for the organ. That is why the Germanic organ has scored such a success. The musicians came to hear the music, not the organ.

There is nothing here to satisfy the vanity of the prima-donna organ-builder. There are no Siamese Horns, Tuba Celestes, or Orchestral Bazoos wherewith to astonish the musically deficient.

I agree with Ernest M. Skinner that "The curse of all art is its desecration by commercialism." One should not consider the box-office appeal of an organ. Therefore, one should not cast an appraising eye upon the practical advantages of the Germanic type of organ. The romantic organ appeals only to the older—run of the mine—organists. Events show that the baroque organ draws the music-lovers. And there are more musicians than organists. Therefore, one should overlook the possibility that the gentle rain of silver that accompanies the average organ recital might turn into a hurricane of dollars. Art is not to be measured in money.

Of course, the organ is not perfect. The ensemble seems to me to lack perspective. Personally, I am rather inclined to the idea that the instrument is too limited to properly convey to an American public the possibilities of this type of design. It needs at least another double and another mixture to add the necessary depth to the ensemble. It also lacks those very soft and ethereal effects that add such great charm to these older instruments and which would be present in a three-manual of somewhat greater capacity. And yet, with its obvious limitations and necessary shortcomings in so small an instrument, it displays a vitality and resourcefulness that are amazing.

To the average organist this organ is somewhat of a shock. It is so utterly unlike what they have been accustomed to accept as organ. The familiar music sounds so strange.

The older organists definitely will not like it. The young men will glory in it. For this instrument can be merciless in exposing incompetent performances. Wrong notes, slipshod phrasing, erratic rhythm—signal their presence with the insistence of a fire-alarm.

The old rolling Diapasons obligingly covered up these little defects. And even if the recital halls were empty, one's self esteem was filled to the full.

The young men—like Biggs—do not have to learn anew. They are discovering subtle shades of touch and expression that will make organ-playing a new art.

If the movie organist is ever raised from the dead, he, too, will understand this instrument—at least those who can play with both feet. Its capacity for accent, its rhythmic clarity, and its brilliant colors would give him an opportunity to realize those effects he failed to achieve with the raucous tones of the old units.

The modern composer will also like this organ. Because it plays modern music with a brilliance and impact and flexibility that satisfactorily interpret his intentions. It makes understandable modern harmonies. The complex writings of the modernists become logical and enjoyable when freed from the indecision and dullness of the eight-foot organ.

From this it will be seen that this organ is not for everybody. To fulfil the requirements (or the limitations) of Dr. Pedalthumper, the Aeolian-Skinner Company and Mr. Harrison will continue to turn out the beautifully voiced, if somewhat dated organs, of the immediate past. French Horns and Flute Celestes will still appear on the stop-knobs. But for those who know and have sufficient equipment, they will build the new stream-lined organs of the future—planned along the lines of the Germanic organ.

For Mr. Harrison says, "This organ plays music." Most certainly it plays organ music with a force, clearness, and certainty we have never before heard in America. This is why something new has happened at Harvard. The organ is only the instrument. The music's the thing. And through this instrument we have revealed to us a music so new, so arresting, and so alive that we cannot believe it is the same old stodgy, uninteresting and decadent set of notes that have been running through the fingers of our organists since the middle of the last century.

The Classics on WQXR Programs

• Radio fans within hearing distance of WQXR, New York, 1550 kc., can hear rich programs of all classes of music, daily from 4:00 to 11:00 p.m. On the February programs Bach appeared 6 times, Brahms 9, and Beethoven 16. WQXR incidentally is doing more than any other agency in America to make the splendid orchestral works of Bruckner better known; February programs included 11 Bruckner Symphony selections.

Labor-Union Ruling Affecting Artists

• A group of better musicians of New York, members of local 802, have applied to the courts for relief from an order of the union preventing musicians receiving salaries above the minimum from accepting engagements of any kind to increase their incomes. The union has ruled "that any member playing a steady job paying \$54.00 a week be prohibited from accepting any additional engagements" and these better musicians whose artistry is such that their services are in demand are asking court relief from such a restraining order. Doesn't such an order favor musicians who have not made their services especially desirable, and penalize those who have worked hard enough to attain an unusual success? Is that the way we of the music world would have things?

Broad Street Church and Its Music

By JOHN M. KLEIN

REMODELING the Broad Street Presbyterian Church, Columbus, Ohio, has resulted in a most complete and up-to-date church plant, with a church-school, a house for young people's activities, a chapel, a beautified church auditorium, and a real organ—a four-manual Moller, with Mr. Richard O. Whitelegg given entire responsibility as to design and voicing.

The chapel, seating about eighty people, adjoins the church on the north side. As one enters from Memorial Hall, he descends three steps, thereby suggesting a crypt. Immediately one is aware of the worshipful atmosphere that pervades this beautiful chapel. There is a small two-manual organ, which speaks through a ceiling-grille at the rear; it is adequate for its purpose and an ideal instrument for student practise, and is being used for such. Four of its stops appear at 8' on the main console in the church auditorium. This chapel organ was designed principally to aid the chorus in processional but it also serves as an Echo Organ; it is too light to use as an antiphonal division, but for a communion service it is ideal. Its ethereal quality produces a mysterious effect; one cannot imagine whence the music comes—it seems to float through the air.

The church is not purely Romanesque, although a north and a south transept form the cross. It seats approximately nine hundred people. There is a divided choirloft, capable of seating one-hundred choristers. One of the most beautiful details in the church is the hand-carved wood-work in the chancel. The pulpit, lectern, communion table, and paneling on all sides of the chancel can only be appreciated when seen. As for an acoustical problem, there is none. There is just the right amount of reverberation for minister, chorus, and organ. We were dubious about putting carpet in the aisles, but now it is agreed that if it had not been done we would have had to sacrifice many things to retain clarity for the listener.

The organ is housed on both sides of the chancel and over the ceiling. On the left is the Great, and behind it the Solo. The right side contains the Swell and Choir, built one on top of the other, thereby making the Choir Organ speak from the ceiling.

All our services are broadcast over Columbia's WBNS. The prelude ends at 10:59 a. m., after which Dr. Cotton offers a cloister prayer, and the choir marches four-abreast into the chancel. Every third Sunday in the month we have a musicale at 4:30 and again at 7:30. In October we had an ensemble of trumpets, trombones, tubas, tympani, and cymbals in the chancel to accompany the choir and organ in Vaughan Williams' "O Clap Your Hands" and also to play the Widor Toccata with organ.

For the December musicale the chorus and guest soloists presented the "Messiah" under Herbert Huffman's direction, to a total of 3600 people; officers estimated that 700 people were turned away. For accompaniment we used principally the organ, but in four of the lighter recitatives and arias we used an imitation 'harpsichord'.

In November, Wright and Howells, Columbia piano-duo, were guests in accompanying the chorus in two Bach chorales and the Holst "Te Deum." At this program we also did the Bach Passacaglia with two pianos and organ; twin concert grands were moved into the chancel.

The 'harpsichord' used for the "Messiah" was really the idea of Dr. Alexander McCurdy who passed it on to us from Fritz Reiner. There are many pianos in the church—good and bad—so we selected an old upright to imitate the harpsichord. When steel thumb-tacks are placed on the tip of the

A description of the results of the remodeling program of an Ohio church, with details of its choir work, services, and the new four-manual Moller organ that knits the whole into one harmonious entity.

hammers so as to strike the strings firmly, the result is astonishingly imitative. Celluloid thumb-tacks will not work; they must be metal. On the program the harpsichord was not listed.

Though we have also a junior choir of 40 voices, Broad Street Presbyterian boasts only one real choir—an adult chorus of 80 voices. Mr. Huffman, in charge of choir work, was trained in the Westminster Choir School and has developed a choir second to none. The chorus rehearses three times weekly: two hours on Tuesday night, one hour on Friday night, and fifteen minutes on Sunday morning. Four unexcused absences a year, whether from rehearsals or services, automatically dismiss the person from the group.

The voices are divided into eight parts. In the chancel on the one side are first sopranos, first altos, baritones, and basses; on the other side are second sopranos, second altos, first and second tenors.

From this group of 80 Mr. Huffman selects a group for concert work. This concert group memorize their numbers. Special emphasis is laid on balance and blending of tone. Secular compositions are included in the repertoire. Our concert choir has toured to Washington, New York, Princeton; they won the Talbot prize, the National Eistenfedd; for two seasons they sang at the Chicago Exposition at the invitation of Dr. Stock; for three years Columbia presented them in a nation-wide broadcast in Bach's "Christ lag in Todesbanden."

Mr. Huffman has given spring concerts in one of the down-town halls for the past few years; in this way the choir helps finance its concert tours. Concert choir consists of 50 voices. For a concert appearance they wear crimson velvet cassocks with egg-shell satin cottas. A crimson scapular of velvet with a gold Greek cross embroidered at the bottom is hung around the shoulders and extends to the knees. For church services the choir wears ordinary black cassocks with white cottas. Officiating ministers, Mr. Huffman, and myself wear full black robes.

The processional is done in strict rhythm, without resorting to an undignified chain-step; choristers march four-abreast. It is indeed a sight! One full measure is allowed between stanzas, observed in silence. After the processional I modulate to the key of the introit, which is always sung; amens and responses are sung. The service allows for one anthem, but occasionally two are used, especially during a festival season.

The choristers are provided with their own dressing rooms, one for the ladies and another for men. They are equipped with full-length mirrors and other modern fixtures. A room in the same section of the building accommodates the library and serves as the choir office.

In our case, one of us takes care of the choir, the other the organ, and I have found it stimulating. With Mr. Huffman to give his entire time to the choir, my chief interest is the organ. M. P. Moller Inc. has built for us an instrument of art. Though adequately large, its interest is not its size but its beautiful voicing. The console is a joy to work on, with its efficient, instantaneous combination action installed in the basement—the combons functioning on the capture system.

As for its tonal resources, my enthusiasm leads to a few comments.

The Great has its Diapason chorus complemented by 8' Gemshorn and Keraulophon. The Cornet begins on low C at 2', adding a 4' at tenor-C, and an 8' at middle-C; the Mixture begins on low C at 2'. The Cornet adds a fullness to the ensemble, suggesting reeds; the Mixture adds brilliance to the whole Great. The 8' Harmonic Flute stands alone as a solo voice, possessing clear, resonant harmonics. Any 16' register on the Great has always been a disappointment to me for practical use in build-up because of its distorting muddy effect, but the 16' Quintaton on this organ is truly a welcome

voice. It adds color and depth; no matter how low one plays, it never loses clarity.

There is a subordinate Great Organ borrowed mainly from the Swell, with two reeds from the Solo. This allows the organist the use of a somewhat expressive division. Its usefulness in many types of music is most desirable.

The Pedal, although augmented, has a satisfactory chorus. Its completeness enables the organist to balance almost any combination without the aid of couplers. The 16' Diapason and its 8' octave, the 8' Principal and Sesquialtera are in the Great chamber, unenclosed. The 16' Violone is of broad character but quite light. The 16' Trombone is exceedingly

COLUMBUS, OHIO
BROAD STREET PRESBYTERIAN
M. P. Moller Inc.
Specifications, R. O. Whitelegg
Finishing, Mr. Whitelegg
Organist, John M. Klein
Dedicated, Nov. 9, 1937.
Recitalist, Dr. Alexander McCurdy.
V-55. R-65. S-84. B-22. P-4172.
PEDAL: V-7. R-8. S-22.
32 Bourdon Resultant
16 DIAPASON 44
Dulciana (C)
BOURDON 51
Quintaten (G)
Spitzfloete (S)
VIOLONE 44
8 PRINCIPAL 44
Diapason
Dulciana (C)
Bourdon
Spitzfloete (S)
Violone
4 Principal
Snabe Flute (C)
II SESQUIALTERA 64
12-17
32 *BOMBARDE 32
16 TROMBONE 56
Trumpet (S)
8 Trombone
4 Trombone
*Prepared for.
PROCESSIONAL
16 Chimney Flute (G)
GREAT 3 1/2": V-13. R-19. S-23.
UNEXPRESSIVE
16 QUINTATEN 61
8 DIAPASON 61
HARMONIC FLUTE 61
KERAULOPHONE 61
GEMSHORN 61
4 OCTAVE 61
2 2/3 QUINT 61
2 SUPEROCTAVE 61
V CORNET 269
III MIXTURE 183
15-19-22
EXPRESSIVE
8 Geigen Diapason (S)
Rohrfloete (S)
4 Flute Triangulaire (S)
Geigenprincipal (S)
8 Trumpet (S)
Harmonic Trumpet (L)
4 Harmonic Clarion (L)

8 Harp (C)
Chimes (L)
4 Harp-Celesta (C)
Tremulant
PROCESSIONAL 3":
8 DIAPASON 61
CHIMNEY FLUTE 73-16'
VOX ANGELICA 61
SWELL 3 1/2" & 5":
V-16. R-19. S-16.
16 SPITZFLOETE 73
8 GEIGEN DIAP. 73
ROHRFLOETE 73
FLAUTO DOLCE 73
F. D. CELESTE 73
SALICIONAL 73
VOIX CELESTE 73
4 GEIGENPRIN. 73
FLUTE TRIANG. 73
2 FIFTEENTH 61
IV PLEIN-JEU 244
12-19-22-26
16 TRUMPET 73
8 TRUMPET 73
OBOE 73
VOX HUMANA 73
4 CLARION 73
Tremulant
CHOIR 3 1/2": V-10. R-10. S-13.
8 DIAP. CONIQUE 73
DULCIANA 85-16'
UNDA MARIS 73
COR DE NUIT 73
GAMBA 73
4 SUABE FLUTE 73
FUGARA 73
2 2/3 ROHRNASAT 61
2 FLAGEOLET 61
8 CLARINET 73
HARP 61
Chimes (L)
4 Harp-Celesta
Tremulant
SOLO 6": V-9. R-9. S-10.
8 CONCERT FLUTE 73
VIOLE 73
VIOLE CELESTE 73
4 *ORCH. FLUTE 73
8 HARM. TRUMPET 73
FRENCH HORN 73
ENGLISH HORN 73
*ORCH. OBOE 73
4 HARM. CLARION 73
8 CHIMES 21
Tremulant
*Prepared for.

COUPLERS 44:

Pd.: G-8-4. S-8-4. C-8-4. L-8-4.
Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
L-16-8-4.
Sw.: S-16-8-4. L-16-8-4.
Ch.: S-16-8-4. C-16-8-4. L-16-8-4.
Solo (L): G-16-8-4. S-16-8-4.
L-16-8-4.
Combons 48: P-7. GP-7. SP-7.
CP-7. Solo-7. Two-section couplers 3.
Tutti 10.
Control of Pedal Organ by manual
combons optional by onoroffs.
Combons are capture-system, mech-
anisms all-electric and housed apart
from organ.
Reversibles 6: G-P. S-P. C-P.
L-P. S-G. Full-organ.
Crescendos 5: S. C. L. Process-
ional. Register.
Onoroffs 4: Harp sostenuto. Chimes
sostenuto. Processional on Great. All
shutters to Swell shoe.
Cancels 9: Tremulants off full-
organ reversible. Tremulants off reg-
ister-crescendo. And one cancel for
each group of combons.
Percussion: Deagan.
Blower: 10 h.p. Kinetic.
Electric clock.

CHAPEL CONSOLE

All pipework derived from
Great Processional

PEDAL
16 Chimney Flute
8 Chimney Flute
GREAT
8 Diapason
Chimney Flute
Vox Angelica
Chimney Flute
Vox Angelica
2 Vox Angelica
SWELL
16 Chimney Flute tc
8 Chimney Flute
Vox Angelica
4 Chimney Flute
Vox Angelica
2 2/3 Chimney Flute
2 Chimney Flute
Tremulant
Couplers 3: G-P. S-P. S-G.

large and the 8' and 4' reeds serve adequately in building up the Pedal. The 32' Bourdon goes down only to F; nevertheless it is not apparent where the resultant begins, except when used alone. The avoidance of the old-fashioned Liebhichgedeckt and Bourdon as the only soft Pedal voices is indeed a blessing. Now the builders are giving the organist clear and resonant soft voices that possess a definitive pitch.

The Swell chorus is built on the open metal Spitzfloete 16', Geigen Diapason 8', Geigen Principal 4', Fifteenth 2', and Plein-Jeu. The 8' Trumpet is brilliant, complemented by the 16' Trumpet and 4' Clarion. The 8' Rohrfloete is liquid in tone, and the 4' Triangular Flute is of bell quality. The Salicional and its Celeste are smooth and broad. All in all, the Swell is not as flexible as it could be for modern color; it lacks a light Mixture and separate mutations. Its full ensemble has a characteristic sonorous depth, brilliant in reed-tone—but not the thin reed tone so common in French design. One of the loveliest soft voices in the organ is the metal Flauto Dolce Celeste.

The Choir Organ is indeed a gem! Its complete ensemble, although soft as would be expected, is one of the most satisfying. The Diapason Conique 8', Fugara 4', Nasard 2 2/3', and Flageolet 2', form the foundation. The metal 8' Cor de Nuit and the 8' Gamba, quite soft and smooth, blend well into the ensemble. The Dulciana and its Celeste are luscious.

Some might consider the Clarinet a bit too strong for general balance. The Harp is one that needs special mention. Perhaps it is because of the location from which it speaks—it being quite a distance above the ceiling—that gives it such a lovely quality. But it is a most useful thing for something like Horace Alden Miller's O Zion or Garth Edmundson's Bells Through the Trees; that unpleasant clanking sound is just not there!

The Solo is a pure Solo Organ with orchestral voices. The Viol 8' and its Celeste are more of Salicional quality. The 8' Concert Flute is metal and blends well with the Viol for build-up. And the English and French Horns are really superb. The 8' Harmonic Trumpet and 4' Harmonic Clarion are keen reeds of French suggestion, but have a solidity and breadth that tops off the whole organ, yet they do not stand out as over-powerful.

Provisions are made for additions in the near future—a 32' Bombarde in the Pedal, an Orchestral Oboe 8', and a soft Dolce Mixture, to be placed in the Solo chamber.

Each chamber is evenly heated by ducts from the central furnace.

Dr. Alexander McCurdy played the dedicatory recital Nov. 9, 1937. The church was filled to capacity, standing three deep in the rear; the chapel and Palmer Hall were also filled, where people listened to the music through the permanent amplification system.

Twenty Years of Choral Work

By RALPH A. HARRIS

BROOKLYN is famous (and infamous) for many things; the butt of jokes on radio and in movie, a place to which Manhattanites may go (via subway so as not to be seen), the place New Yorkers pass, on their left, as they approach Southampton or Cherbourg. Brooklyn is known as a City of Churches, thereby fostering much preaching, and much singing. Of the latter, we have something to say.

In the Village-of-Flatbush, the garden-spot of Brooklyn, there flourishes a choral organization of national reputation; the how, why, whence, and whither of this, we shall endeavor to make of some value to others, for, beyond a doubt, the story of how it all came about should be an inspiration to us all.

Almost twenty years ago, when Herbert Stavelly Sammond was organist of Clinton Avenue Congregational, Brooklyn, he felt the urge to undertake some extra-professional choral activity. For several years he had been directing singing in the forts in and about New York City for the New York Coast Artillery, as the U. S. Song Leader. As this work ceased he felt the time was ripe to organize a chorus that might operate on a much higher plane than could ever be accomplished in community singing.

Noting that the section of New York City known as the Village-of-Flatbush contained among its residents many fine vocalists, many of them holding solo positions in the churches of Brooklyn and Manhattan, he invited a group to meet for the purpose of forming a Women's Choral to present, in concert, music of the highest order written or arranged for women's voices.

It was decided to form a choral club to be known as the Morning Choral of Flatbush; afterward, it was changed to Morning Choral of Brooklyn; later, as its personnel included women from all boroughs of the City, the name was again amended to The Morning Choral. It was planned to meet

The story of the Brooklyn Morning Choral and how it functions under the baton of the organist who founded it—a story of success that may well inspire others to do likewise for their respective communities.

one morning a week for rehearsal, and to give two private subscription concerts in the best music hall of the borough, the Academy of Music.

At this first meeting, officers were elected, and Mr. Sammond, as the founder, automatically became director, which he still is.

The first concert was given May 15, 1919, just six weeks after organizing. The program contained the works of Elgar, Grieg, Rubinstein, Mark Andrews, James H. Rogers, Charles W. Cadman, and Deems Taylor. It is still a policy of the Choral to feature, at every concert, one or more choral works by American composers. A solo pianist, Warren Gherkin (since deceased) was the assisting artist, playing two groups by Chopin and Liszt; William H. Gleim, tenor, assisted with a group of songs by American composers.

Dues of active members were \$5.00 a season, allowing six tickets to each evening concert, and two to a Morning Musicales; dues were later raised to \$10.00 a year. For associate members the fee was \$10.00 for the same number of tickets. Members could procure from the treasurer extra guest-tickets at \$1.00 each.

It was decided that the first concert should be given by the club to its friends gratis, the expense to be borne by the members, and that no subscriptions be asked before the club had demonstrated its right to the community's support.

At the intermission, Mr. Frank Edmunds, then president of the Knickerbocker Field Club, greeted the audience and invited the friends of the singers to become associate members in order to meet the cost of a rehearsal room, engage artists, pay the conductor and accompanist, "to the end that the

officers and singers, with the associate members, may make this an organization of which the community may well be proud."

Since that beginning with 30 active members, the club has doubled in active membership, has over 100 associate members, and some thirty junior-associate members who have their own organization and officers and act as program-girls at the concerts. The junior-associate members have sponsored a scholarship for the Music School Settlement, which was previously done by the Choral.

Among other honors, the Morning Choral won the championship of the women's singing organizations of the state of New York in the 1932 contest under the auspices of the New York Federation of Music Clubs.

The evening concerts have, from the outset, been regularly given in the Brooklyn Academy of Music in December and April, and two morning or afternoon musicales in one of the hotels or churches have been given.

As every active member has to pass a test, before a committee, on voice and sight-reading, quality of the membership has always been of a high order.

The success of the club is due primarily to the talent, initiative, and untiring effort of the conductor, Mr. Sammond, plus the cooperation of its members. While modesty forbids Mr. Sammond's admitting this (in fact he insists that his part in it is a small one) we take the liberty of so stating it, for it is a fact. Next to this, we may attribute much of the success to the high standards of the concerts. But let us not forget, social affairs play a huge part in such ventures; this is evidenced by the dance and reception in the grand ballroom of the Academy which follows the concert in the music hall.

Mr. Sammond tells us that a still greater reason for the Choral's success is the efficiency of its officers and committee-chairmen, from the president down. Beside the officers—president, two vicepresidents, treasurer, corresponding secretary, recording secretary, financial secretary—there are a press correspondent & historian, librarian, and such committees as membership, fellowship (to bring associate members together in social gatherings in their homes), music, hospitality, house & flower (controls stage decorations and flowers to assisting artists), printing, and ways & means—all working and co-operating with the conductor.

Among the outstanding social events each season for both active (singing) and associate (subscribing) members are the annual card-party, held mid-season, and the spring luncheon, held in May, at which distinguished guests-of-honor are present; a week later comes the annual meeting for the election of officers and reports from all committees. The executive committee, which consists of the officers and chairmen of committees, holds a monthly meeting throughout the season.

In arranging a concert program, Mr. Sammond follows a definite plan, generally as follows:

Group 1, always some church music from the classic period, such as Bach, Handel, Palestrina, Vittoria.

Group 2, the assisting artist.

Group 3, reserved for the highlights of the program; compositions by Richard Strauss, Brahms, Schumann or others of the really great composers, or those of some of the later or modern, or featuring an American composer occasionally by something dedicated to the club.

Group 4, a member of the club is sometimes presented in solo.

Group 5, will most likely consist of folksongs of various peoples, or operatic selections.

Group 6, featuring the assisting artist again.

Group 7, the last group, in the December concerts consists of Christmas music, ending with the "Adeste Fideles" sung by the audience; at the spring concert the last group will generally have something of humor in it, if such is not in the folksong group, and some bright spring music, taking

care to see that two numbers together are not alike in style, recognizing that variety in style, change of key and rhythm, are important in building a program that will hold the interest of an audience from beginning to end.

In many a program there may be some one composition included more for its value to the singers than for the enjoyment of the audience; if it is well done, it will at least command the interest and respect of the listeners, if not the appreciation they show for the things they like better.

It is Mr. Sammond's theory that one should never prepare a program to the lowest level of an audience but rather give the audience credit for an appreciation of the best things, done well, so that where one has practically the same audience each time it will soon learn what to expect; the fact that audiences made up largely of a constant personnel have been attending Morning Choral concerts for many years, itself proclaims that there must be good reason for the theory; in fact, it is on this that Mr. Sammond bases his claim that he must be on the right track.

Regardless of the individual merits of any of the singers, Mr. Sammond has developed a unanimity of tone in each part and maintained a real beauty in resonance and harmonics. Interpretations are highly artistic, and varied.

The following excerpt from the season's calendar gives a concise idea of the activity of the club:

Oct. 15. Morning musicale, Towers Hotel.

Nov. 20. Card party, Towers Hotel.

Dec. 14. Winter concert, Academy of Music.

Feb. 10. President's day, St. Mark's Church House.

April 12. Spring concert, Academy of Music.

May 7. Spring breakfast, Towers Hotel.

May 18. Annual meeting, St. Mark's Church House.

Mr. Sammond says the high standard of selection of voices makes it unnecessary to do a great deal of voice-training in rehearsals, and he does very little. However, be it remembered, a large number of his singers are carrying on voice culture through private lessons. Every candidate must be a reasonably good sight-reader; and one has only to hear a concert to realize that the difficult music they sing could never be done with poor readers. Now in its 19th year, the Choral is already making plans for a gala season celebrating its 20th anniversary.

Mr. Sammond is organist of Middle Collegiate Church, Manhattan; conductor of the Flushing Oratorio Society; and director of several other choral and musical activities, all of which have been eminently successful. He believes in plenty of work, and plenty of play. He is a vacation seafaring man who finds relaxation in piloting his Richardson cruiser about the shores of Long Island and elsewhere.

And so, with thanks to him for his inspiring example to younger men in the profession, and with the hope that this story may lead someone to better and bigger things, we wish Mr. Sammond and his Morning Choral the very best days yet.

MORNING CHORAL REPERTOIRE

For Women's Voices

T.A.O.'s heartiest thanks to Mr. Sammond for furnishing this invaluable list. Quoting Mr. Sammond:

"Herewith is the classified list of our repertoire from 1919 to date. I have marked the degree of difficulty as you suggest, which must be taken with the thought in mind that what seems easy or difficult for one person or group may seem the opposite to another. Also the indication for my favorites must be taken not too seriously, as many that have no such indications are equally fine, if not finer in some cases; and another time I might feel differently as to favorites.

"Everything in the list is worthy of consideration. In this list there are some 250 selections; before deciding on these I think I have examined a thousand or more. I could name another fifty or hundred, which I have copies of, that are equally fine, many of which I hope to do in

future concerts. My difficulty is not in finding enough, but to simmer the choice down to the limited number that can be done at a concert in four groups of three to five each. The few for which the publishers are not indicated will be easily obtained by ordering as given."

Only one who has compiled such a list as this, realizes how much work is involved. Mr. Sammond compiled the list with all details, classifying it into the various sections; then T.A.O. office rearranged it in the present roughly-alphabetical order, with the necessary abbreviations to give the maximum data in minimum space. It was necessary to ask Mr. Sammond to show the maximum speed in providing the list, and also necessary for T.A.O. office to rush the rearranging and copying; the readers will kindly excuse any obvious imperfections that might otherwise bother them.

Abbreviations: 'a.' before the composer indicates an arrangement instead of an original composition for women's voices; 'a' after the composer, or before a second title by the same composer, indicates the publisher. See January page 4 for the complete key to publishers, but add 'nl' for Laurel and 'nw' for Witmark. After the title the usual abbreviations are used for easy, difficult, or 'm' for moderately difficult; next comes 'f' to indicate Mr. Sammond's favorites, as already explained; and finally * indicates compositions dedicated to Mr. Sammond and his Morning Choral.—ED.

GENERAL

Adams-j, Woodland Reverie—d.*
 Bach-e, Break Forth (Christmas Oratorio)—e
 a.-Taylor-j, Air for G-String (altos only)—d
 Bantock-vy, Silent Strings—m
 Beach-e, Dusk in June—d
 -a, Ah Love but a Day—d
 Beatty-g, Snowflakes—m
 Bemberg-g, Nymphs & Fairies—m
 a.-Spross-tj, Hindoo Song—m
 Bornschein-j, Legend of Israel—m.*
 Bortnjansky-Dana-a, Vesper Hymn—m
 Brahms-g, Song from Ossians Fingal—d-f
 -o, We Strolled Along—m
 -j, The Vain Suit—m
 -uf, Lullaby—m
 a.-Harris-r, Der Schmied—e-f
 a.-Reynolds-j, In Thy Dreaming—m
 Branscombe-d, Sun & Warm Brown Earth—m-f
 The Morning Wind—e
 -a, Wind from the Sea—d-f
 Buchanan-j, April—m-f
 Bumstead-o, Look off Dear Love—m-f
 Cadman-o, Indian Mountain Song—m-f
 Campbell-Tipton-Treharne-g, Spirit Flower—m-f
 Chapman, Is the Moon Tired (sopranos in unison)
 Chubb-g, Rustic Lay—m
 Clokey-j, Nights—d-f.*
 -nl, A Snow Legend—m-f
 -j, How Summer Came—m-f
 -d, Flower of Dreams—m-f
 Cox-e, Song of the Hunt—m-f
 Curran-o, The Holiday—e
 Donato-j, Villanesca ala Napolitana
 Dunn-j, Music of Spring
 -j, Sing O Sing—d-f
 -j, It was a Lover & His Lass—m
 Dvorak-Stebbins-o, As My Dear Old Mother—m
 Elgar-hn, My Love Dwelt—m-f
 -h, Snow & Fly Singing Bird—m-f
 -o, Woo Thou Sweet Music—m
 Weary Wind of the West—m-f
 Fasolo-Taylor-j, Cangia Cangia—e-f
 Fletcher-hn, Valley of Dreams—m-f
 Foote-a, Constancy—m



Herbert Stavelly Sammond

Gaines-j, Spring & Youth
 Genet-l, Hymn to the Night—d-f.*
 Goatley-Samuelson-vy, Cherry Tree doth Bloom—m
 Goldsworthy-r, How do I Love Thee—m-f.*
 Greig, Solvejgs Song
 a.-g, My Johann—e-f
 Gretchaninoff-o, On the Steppe—m
 Handel-g, Smiling Dawn (Jeptha)—m-f
 -nl, Where'er You Walk—e-f
 Harris-co, Come Sing & Dance
 -g, Invocation to Ste. Cecilia—m
 Henschel-Clough-e, Morning Hymn—m
 Hildach-o, Passage Bird's Farewell—m-f
 Hopkinson-Kinsella-j, My Days Have been so Wondrous—e
 (known as "first American composition")
 Horsman-g, When to Soft Sleep—d
 The Bird of the Wilderness—f
 Huss-h, The Night Dance—d
 Jenkins-gc, Night in the Desert—m-f
 -gc, Storm Song—m-f
 -gc, Grecian Landscape—d-f
 Kramer-tj, The Last Hour—m-f
 a.Kramer-j, Minnelied—m-f
 Lambord-h, May Morning—m
 Lefebvre-r, Petrouka's Wedding—e
 Lester-j, Sanctuary—d-f.*
 -j, Soon I'm Going Home—m
 -j, Echo—m.*
 -j, Apple Blossoms—e.*
 Liszt-nl, The Loreley—m-f
 Massenet-Gilbert-j, Ope Thine Eyes—e
 Mendelssohn-g, Ye Sons of Israel—m
 Meyer-Helmund-Harris-o, Magic Song—m
 Mueller-uf, The Blue Swan—m.*

- Parker-g, The Water Fay—m
 a.-tj, Lamp in the West—m
 Protheroe-b, The Shadow March—d
 Rachmaninoff-o, Through the Silent Night—m-f
 Rebikoff-Sammond-j, In the Mill—m
 Robertson-gc, Hear the Sledges—d-f
 -gc, A Celtic Lullaby—m
 Rogers-g, The Snow Storm—m
 -g, The Night has a Thousand Eyes—d-f
 -o, The Two Clocks—m
 Rubinstein-Stebbins-g, The Water Nymph—m
 a.Ryder-o, All Through the Night
 Sammond-j, A Choral Grace (men's voices also)—e
 -h, Night is Like a Gypsy Maiden—m
 -j, A Fling at Spring—m
 -j, Winter—m-f
 Scarlatti-Sammond-j, Sento nel core—e-f
 Schubert-Robinson-o, Impatience—e
 Schumann-j, When I walk in the Garden—m
 a.Taylor-j, Bride's Song—m
 a.Harris-r, Der Traumende Del—m
 Shelley-g, The Bell Bouy—m
 -g, Song of the Sweep—m
 a.Silver-j, Love's Benediction—m
 Smith-j, Page's Road Song—f
 Stebbins-o, A Song of the Sea—m-f
 Stevens-j, To the Spirit of Music—m-f
 Strauss-j, Dedication—m-f
 -o, Serenade—d-f
 a.Harris-g, Cecilia—d-f
 Sullivan-Harris, Cachuca & Finale (Gondoliers)—f
 a.Morse-o, Long Day Closes—m
 Taylor-j, Plantation Love Song—m
 Tchaikovsky-Federlein-g, The Light of Dawning—m-f
 a.Stebbins-o, Why—e
 Thomas-Harris-r, The Willow—m-f
 Tyson-j, May in Japan—m-f.*
 a.Treharne-g, The Lilacs are in Bloom—e
 Wachtmeister-tj, The Taj Mahal—m-f
 Wagner, Messengers of Peace (Rienzi)
 Ware-tj, Trees—e
 -g, Stars—m
 Warrell-co, Sunset—d-f
 -co, A Country Hymn—m-f
 Waters-r, The Hills—m
 Wells-Barlow-r, Mulliberry Tree—m
 Westrup-dd, Unison Song (novelty, sopranos only)—e
 Willan-co, Angel Spirits of Sleep—d-f
 Wood-dd, Music When Soft Voices Die—m-f
 Woodman, Ashes of Roses—e-f
 -g, March—m
 -g, O Happy Sleep—m-f
 -o, Sing O Heart—e
 Zucca-tj, Rachem—m-f

NOVELTIES & FOLKSONGS

- a.Brockway-h, The Nightingale—m
 a.-h, Frog Went a-Courting—m
 Brahms-Ambrose-a, Around the Gypsy Fire—m
 a.Bornschein-j, The Next Market Day—m
 Cadman-j, Out of Main Street (jazzy)—d
 Chinese Flower Fete—m
 a.Davis-e, Old Woman and Pedlar—m-f
 a.-b, Come all ye Fair and Tender Ladies—m
 a.-e, Cobbler's Jig—m
 a.Delaney-e, Arkansas Traveler—m-f
 Dunn-j, Marquesan Isle (jazzy)—d
 a.Fletcher-gc, Staines Morris—m
 a.-e, The Galway Piper—f
 a.-gc, Follow me Down to Carlow—m-f
 a.Harwood-co, An Old Man Came Courting Me—e-f

- Holst-h, Hymn of the Travelers—d-f
 -h, Hymn to the Waters—d-f
 Kodaly-co, See the Gypsy—d
 -co, God's Blacksmith—d
 Levenson-l, Oh Mighty Sun—d
 -o, The Cossacks Lullaby—d-f
 Lilioukalani-Kramer-l, Aloha oe—m
 MacDowell-a, Dance of Gnomes—d-f
 a.Mannej, The Breeze—m
 Maganini-j, A Temple Chant—d
 a.Milligan-a, I'm Gwine to Sing in de Heavenly Choir—e
 a.Reutler-g, German Folksong—e-f
 Rockwell-h, Charm for Slumber—e-f
 a.Rueffer-g, Maiden Oh Come—e-f
 a.Schindler-g, Vasilissa the Fair—m
 a.-g, The Three Cavaliers—m
 a.Taylor-j, Hame Hame—m
 a.-j, Twenty Eighteen
 a.-j, Waters Ripple and Flow—m-f
 a.-j, Wake Thee Now Dearest—e-f
 a.-j, My Johnny Was a Shoemaker—e
 Tchaikovsky-Bornschein-j, Nutcracker Suite—m-f
 (Arab Dance, Chinese Dance, Far Over the Hills,
 Waltz of the Flowers)
 Tatton-dd, Moon Cradles Rocking (altos only)—e
 Weelkes-Leslie-e, The Nightingale—m-f
 Weelkes-e, Four Arms Two Necks One Wreathing
 a.Williams-gc, The Hawthorne Tree—f

OPERA CHORUSES

- Delibes-Lefebvre-l, Flower Song (Lakme)—m-f
 Handel-e, Haste the Nymph (l'Allegro)—d-f
 Puccini-r, Every Flower (Butterfly)—m
 -r, One Fine Day (Butterfly)—m
 Korsakov-Harris-o, Hymn to the Sun—m
 a.-o, Song of India—d
 Tchaikovsky-e, Come Ye Maidens (Onegin)—e-f
 Verdi-o, Ave Maria (Otello)—m-f
 Wagner-hn, The Rheinmaidens—m-f
 -nl, Elsa's Dream—f
 -g, Spinning Chorus—m
 -o, Dreams—d

ITALIAN & FRENCH ANTHOLOGY

All arrangements by Deems Taylor

- Bassini-j, Posate Dormite—m
 Caccini-j, Amarilli mia Bella—m-f
 Duparc-j, Soupir—d
 Debussy-j, Beau Soir—d
 Durant-j, Danza Danza—m
 Lully-j, Bois Epais—m
 14th cent.-j, Concordi Loetitia—m
 18th cent.-j, Les Belle Manners—m

EASTER & GENERAL

- Arcadelt, Ave Maria—e
 Beethoven-o, Ave Maria (Moonlight Son.)—m
 Brahms, Ave Maria—d-f
 a.Dett-tj, Somebody's Knocking at Your Door—m
 Kastalsky-h, Now Christ is Risen—e
 Macfarlane-g, Open Our Eyes—d-f
 a.Mannej-o, Were You There
 Mendelssohn-g, Laudate Pueri—m
 Palestrina-Reynolds-j, Adoremus Te—d-f
 Pergolesi-e, Glory to God in the Highest—m-f
 Rachmaninoff-e, Laud Ye the Name—m
 Tchaikovsky-Harris-e, A Legend—e-f
 Tchaikovsky-Mannej-vb, Cherubim Song—d-f
 Vittoria-e, Jesu Dulcis Memoria—m-f
 -o, Duo Seraphim—m-f
 Vittoria-Taylor-j, Ave Maria—m-f
 16th cent.-j, Concordi Laetitia—f

CHRISTMAS

- Adam, O Holy Night—e
 Bell-co, Four Medieval Songs—m
 (Hymn to the Virgin, Maiden that is Makeless,
 Mater Ora Filium, Flower of Jesse)
 Beach, Around the Manger—m-f
 Daniels-a, Through the Dark the Dreamers Came—f
 Davis-e, In the Bleak Midwinter—d
 a.Dickinson-h, Jesu Thou Dear Babe Divine—e-f
 -h, Shepherd's Story—m-f
 a.Erickson-h, Deck the Hall—e
 Grainger-g, There was a Pig—d-f
 Gruber-Tillinghast-o, Holy Night—e
 Joseph-co, Three Old Carols
 Korsakov-Schindler-o, Russian Carol—m-f
 Macfarlane-g, Sleep my Little Jesus—f
 Mendelssohn-g, Say Where is He Born—e-f
 Oldroyd-vy, As Joseph was a-Walking—m
 Praetorius-o, Lo How a Rose—e-f
 Reger-o, Virgin's Slumber Song—m
 Robertson-gc, Peat Fire Smoothing Prayer—m-f
 Sweelinck-nw, Hodie Christus Natus Est—d-f
 Taylor-hn, Slumber Song of Madonna—m
 a.Work-j, Wasn't That a Mighty Day—e

CANTATAS

- Branscombe-nw, Youth of the World—m-f
 Woodman-g, Slave's Dream—m-f

How to Use Children's Choirs

By RUTH KREHBIEL JACOBS

Children's Choirs: Article 2

AN ACQUAINTANCE interested in children's choirs wrote me a letter in which he said, "I don't want children yapping at me in a service, when the adults should do the music, but the kids can do something; what? My idea is that so many children's choirs are a hindrance to most services; too amateurish; too silly, in fact. Should they necessarily be so? I don't think so. All right, how can we avoid it?"

In other words, he was trying to tell me that he would like to believe in children's choirs, but had no faith in them. If we are to judge their possibilities by the type of performance one frequently hears, I must concede him considerable ground for his lack of faith. Many children's choirs (most children's choirs would probably not be a gross exaggeration) are ineffective, and detract from, rather than enrich, the service. But the fault of poor performance lies at the door of the director. It is he who is responsible for the training, the appearance, and the deportment of the choir. No one of these phases can be ignored without serious detriment. A few weeks ago a children's choir, which showed promise of fine tone, forfeited their effectiveness to one bright red hair-ribbon, several pairs of striped socks, and some prominent jewelry. A congregation would be properly scandalized if members of the senior choir would wear Easter bonnets with their robes, but conspicuous hair-ribbons seem to go quite unchallenged. Choir vestments are intended to submerge personalities, to blend them into a group personality. One conspicuous individual ruins the effect of the whole group.

How often are vestments kept clean and attractive? Do we take time to adjust the lengths to the individuals, or do we permit a ragged row of uneven hem lines to straggle down the aisle? No detail of appearance dare be considered unimportant. A neatly robed choir even sounds better than a slovenly group of singers.

Perhaps the greatest objection to the use of children's choirs is their deportment. It is not uncommon to see the chancel infested with a restless mass of giggling wrigglers. We see an orderly, reverent boy-choir in an Episcopal church and marvel, never stopping to think that if boys can be trained to reverence in one church, there is no reason why it should be impossible in another. Children like to be entrusted with responsibility. If they know you are depending on them and do not intend to play policeman during the service, they will measure up, with very few exceptions. If those exceptions are conspicuous, they must be denied the right to sing in the next service, and the rest of the choir should know why they are not singing. When their behavior is exemplary, they should be given full credit. They should know that they have done a difficult thing well, and that you are proud of them. Let them feel that you consider them a very superior group. Pride in one performance will make the next much easier.

Good deportment means not only quietness but alertness. At the signal to rise, all should be ready and rise as a unit. The manner of standing should be uniform. If books are held, they should be on a level plane. The rows should be straight, shoulder to shoulder. When the choir is seated again, there should not be any of the usual twisting and turning to get comfortably settled. The children can learn not to move until attention is diverted to some other portion of the service. Praise those who are alert to each detail of the service. Those who bungle it badly will hear soon enough from the other children.

As for the third essential, training—that is far too big a subject to dismiss with a paragraph. However, suffice it to say that the tone of a children's choir need not be inadequate. Neither does it need to be either of the two extremes of bad taste: dull and flat, or shrill and bawdy. A children's choir reflects the director's conception, or lack of conception of tone. If the director knows what kind of tone he wants to hear, and knows how to deal with children, there is no excuse for uninteresting, much less, offensive tone.

The children's choir that measures up in these three particulars—tone, appearance, deportment—is anything but a hindrance to a service. On the contrary, they add a distinctly spiritual note. They should not replace the adult voices, but can share with them the musical responsibilities. The hymns, responses, and processional hymn, are all in their field. Many solos in anthems take on new beauty when interpreted by the clarity of children's voices. There is not a large selection of antiphonal anthems, but many of the few are very effective.

If I were at liberty to create my own conditions, I should use a selective choir of children every Sunday along with the senior choir. I should secure the most inspiring teacher available, and have a special Sunday-school class for the children preceding the service.

If that arrangement is impossible, I should find some other opportunity for them to serve regularly. The most likely opening is in the church school worship service. But wherever and whenever your children serve, their service must be invested with dignity. If their regular duties are not too heavy, there should be opportunity for several concerts throughout the season; and they should have the fun of producing at least one musical play annually.

But however varied the secular interests, the children should realize that their chief responsibility is to assist in the worship of the congregation; that the privilege of such service does not come to everyone, and that, to be worthy of the trust placed in them, they must be dependable and sincere. In order to lead others they must first of all learn to control themselves.

(To be continued)

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Batons, the Count, & the Rush

SOME of us like the organ so well that we would refuse a church position if it took us off the organ-bench too much and made choirmasters of us; others like church music as a whole, irrespective of the lesser importance it applies to solo organ playing. Any organist of the former class should ponder well what happened in the three unusual vacancies mentioned in these pages during the present season.

No. 1 church wrote for a man who could do what was described in June 1937 T.A.O. by Mr. Einecke; nothing else mattered. The church wanted only an organist who had specialized in choir work.

No. 2 asked for an organist who could give the services the best. It was an Episcopal church. Entertainment was out. Only the service counted. Organ playing wasn't even mentioned. The clergyman was not interested in providing music down to the level of popular taste as represented by his and virtually every other congregation; he wanted music of the best for the purpose and would back his organist to the limit. A man known for his choir work rather than his solo playing was chosen.

No. 3, most lucrative of all, went out after its man and he too was an organist with nation-wide fame as a choir-master. Organ-playing did not matter; only choir work counted.

There is a good reason why an organist is better qualified than a vocalist to direct a choir. The vocalist is too much concerned with his own voice, his own vocal methods, whereas the organist has no voice he is secretly urged to let the world hear, so he bends all his efforts, consciously and subconsciously, on the singing of his choirs. If he has studied voice development as seriously as he ought—and today there is no excuse for his failure to do so—he knows how to develop choral tone and technic.

Again it's the season of the specialized summer course. It is not necessary for an organist to give up his income for several years while he takes another conservatory course; he can use his vacation for the purpose. If he wants to concentrate on organ study—just as all famous vocalists continue throughout their careers to go back each season for coaching—there are plenty of summer-courses in organ playing too.

The major and inescapable fact is that all three really fine church vacancies open recently went to organists who had specialized in choir work. Two of them were products of the summer-courses of Dr. Williamson and the Westminster Choir School; we have no biographical data on the third.

—t.s.b.—

The advance-programs this month show that at last the livelier element of the profession is open-minded about American composers. The day is passing when a recitalist must play hopeless junk in order to impress the world. Today he won't be ostracized if he proves he knows a little about American composers along with his little about French and German. We can usually spot the inadequately-trained beginner; he and she invariably dodge Americans and confine

their programs to what they've been trained to trustingly believe are the classics of organ repertoire. This month's advance-programs show—

46 Bach & Franck,
53 American, and
105 Others,

as we hurriedly count & catalogue them. Which gives about—

22.5% to Bach & Franck,
25.9% to Americans, and
51.4% to all the others;

not a bad showing at all. The individual composers are Barnes-1, Bartlett-1, Bedell-3, Clokey-11, Dethier-1, Dickinson-1, Edmundson-6, Gaul-2, Gehrken-1, James-2, Kinder-3, Lemare-2, Lucke-1, Matthews-1, McKinley-2, Noble-1, Rogers-1, Russell-2, Seder-1, Skilton-2, Sowerby-2, Stoughton-1, Weaver-3, Whitehead-1, Yon-1. This makes 25 Americans represented; eight of them are American-born musicians who have quite definitely attempted to establish themselves as composers rather than performers.

I think Mr. Goldsworthy's popular 'Uncle George' should be scratching his head in delight over this state of affairs.

—t.s.b.—

One reason why publishers are chronic grouches: All too many bright young readers spot that note about the 'deadline' and jump to the conclusion that they're Little Napoleons scoring a master-stroke when their copy lands in the Editorial Office smack on the dead-line. That would be all right if they were the only ones to work the same trick, but unfortunately the woods is (or are, if you prefer it) full of procrastinators. The dead-line is only for last-minute items that must be published at once or somebody'll die unhappy; it's not at all intended to accommodate some lazy young rascal who could have sent his stuff weeks earlier but somehow just couldn't get around to it.

Even at that, the procrastination would be lovely if an editorial office decided to play poker three weeks of every month and then work twenty-four hours a day the final week. But somehow, T.A.O.'s staff doesn't like poker and doesn't like to be rushed unless there's a reason for it.—T.S.B.

Warning: Don't Jump

• "A number of people" are reported to have taken it upon themselves to jump to conclusions which T.A.O. did not remotely intimate in the January article by Mr. Michelsen. To date, not even one guess has been correct. And the "number of people" who pretended to believe Mr. Michelsen was writing about the Bach recitals of Mr. E. Power Biggs, or the unique organ upon which he is playing them in the Germanic Museum at Harvard, weren't looking where they were jumping. Mr. Michelsen was not writing about Mr. Biggs as the recitalist nor the Germanic Museum organ as the instrument. And he was not writing about any man or organ any of our correspondents have thus far guessed. He was not even writing about the organ I thought he was when I first read his manuscript; after accepting the article on its merits, we asked the author to furnish for T.A.O. files the otherwise hidden identities. No, don't try to jump to any conclusions, either about organ or organist.—T.S.B.

A Challenging Small Organ

By DONALD S. BARROWS

Unification rescues an organist from space limitations

UNUSUAL space conditions were responsible for the accompanying stoplist of a Rochester, N. Y., organ which represents an attempt to produce, for considerably less than \$4,000., a real church organ having a Diapason chorus as its backbone and ample registrational variety.

St. Simon's Church is a modest stucco structure in colonial style designed by the late J. Foster Warner to serve a colored congregation which after many years of hard work obtained their own church building completely paid for in January 1935. The original plans included a suitable organ chamber in a projecting gable but this gable, among other things, was omitted to keep the cost down to the money available.

After essential chancel and nave equipment was secured, the next major objective was an organ. The priest-in-charge, the Rev. Frank L. Brown, after critical listening, decided he did not want either an electrotone or a stock unit and that a churchly instrument was essential even if the initial installation had to be incomplete until more money could be raised. As it happened, additional gifts were made after the installation had started so that when dedicated Dec. 16, 1937, the organ stood complete as published herewith.

An ambulatory or passageway surrounds the chancel on three sides, and to provide room for vestment lockers and storage, this walkway is two stories high. Rather than incur the expense of constructing the original organ chamber, it was decided to see what could be done with the available second story left of the chancel; the result was an organ chamber 3' 6" deep, 8' 6" high at the chancel wall, 6' 10" high at the back, and 30' long. The screened tone-opening starts 22" above the organ chamber floor, is 48" high, and 20' wide.

Naturally the specifications had to start from what could be installed in this unusual space. Some experts were quite definite that the organ as planned would not go in the chamber, but it did and all the pipes have ample speaking-room.

As to the organ itself, it will be noted that contrary to the automatic practise of the gentlemen with whom the late Dr. Audsley disagreed so violently, there is no Gedeckt unit and the only manual stopped-pipes are the 12 in the bass octave of the Harmonic Flute.

I do not recall ever reading a clear statement of the obvious fact that in designing a successful small organ, it should be considered first from the standpoint of its effectiveness as a

one-manual organ, or at least as the dominating or Great division. After that part of the plan is as nearly correct as space and funds permit, the next step is to utilize the available pipe material to give the organist the maximum use thereof and the greatest possible number of contrasts for solo work between the two manuals.

From a one-manual standpoint, we have an adequate and beautifully voiced Diapason, a Dulciana serving as a double, an Octave, and a three-rank Mixture, the latter voiced to serve its particular purpose and not to shriek. The omission of independent 12th and 15th is noticeable only on paper. The flute family is represented by the 8' Harmonic Flute and a 4' Flute d'Amour (pipes, not notes). The Dulciana is the hardest-working rank and its adaptability to the service of both Diapasons and strings is definitely demonstrated in this scheme, while its use at 2 2/3' and 2' on the Swell gives somewhat the effect of a Dolce Mixture and permits a number of interesting combinations. The Voix Celeste stands midway in power between the Dulciana and Salicional and is effectively used with either or both. The Corno d'Amore is necessarily a compromise stop, voiced to add noticeable weight and color to the full organ and still be useful as a solo voice. Wind-pressure throughout is 3 1/2".

Bearing in mind that small organs ought to be designed to be of maximum use to the organist and not to celebrate the rules which apply to four-manual straight instruments, the Octave is used as the Swell Diapason, the 8' octave being supplied by the Salicional and Harmonic Flute. Lack of space alone would have made this necessary even if funds had permitted the use of pipes. Likewise the 4' Flute d'Amour is used to make a soft 8' Flute—and if what this means to the organist, in the way of added variety, is not appreciated by the specification critic, then said critic should be obliged to demonstrate a smooth crescendo or diminuendo on a perfectly straight organ having the same number of pipes.

Cantata for Soprano-Contralto?

• A reader is still looking for a cantata for soprano-contralto alone, with permissible occasional expansion to three-part; but the text must be general, not Christmas or Easter. Can any reader report such?

Goldsworthy Anthem Record

• The new anthem, "The Christmas Story" by William A. Goldsworthy, published late in 1937 by J. Fischer & Bro. (see T.A.O. October page 328) scored about 2300 sales in the brief two months available prior to Christmas purchases. In the present issue is announced a companion anthem by Mr. Goldsworthy for the Easter festival, being published by J. Fischer & Bro.

ROCHESTER, N. Y.
ST. SIMON'S EPISCOPAL CHURCH
Buhl Organ Co.

Specifications, Donald S. Barrows.

Organist, Minerva A. Phillips.

Completed, Dec. 15, 1937.

Recitalist, Dr. George Henry Day.

V-10. R-12. S-27. B-16. P-787.

PEDAL 3 1/2": V-1. R-1. S-7.

32 Resultant

16 BOURDON 32w

Polyphoned Flute*

8 Diapason (G)

Harmonic Flute (G)

Salicional (S)

4 Flute d'Amour (S)

*Bottom octave polyphoned from Bourdon, remainder from Great 8' Harmonic Flute.

GREAT 3 1/2": V-4. R-6. S-8.

UNEXPRESSIVE

8 DIAPASON 61m

1/4m 2/7u

EXPRESSIVE (Swell chamber)

8 DULCIANA 85m

FLUTE h 85wm

4 Dulciana

Flute d'Amour (S)

Geigenprincipal (S)

III MIXTURE 183m

15-19-22

8 CHIMES 21

SWELL 3 1/2": V-5. R-5. S-12.

16 Dulciana tc (G)

8 GEIGEN. tc 61m*

Dulciana (G)

Harmonic Flute (G)

Flute d'Amour

SALICIONAL 73m

VOIX CELESTE tc 61m

Dulciana (G)

FLUTE D'AMOUR 73wm

2 2/3 Dulciana (G)

2 Dulciana (G)

8 CORNO D'AMORE 73r

Tremulant

*Instead of having the bottom octave silent it is grooved into a combination of the Harmonic Flute and Salicional.

COUPLERS 7:

Ped.: G. S.

Gt.: S-16-8-4.

Sw.: S-16-4.

Combons 9: P-3. PG-3. PS-3.

Crescendos 2: Swell. Register.

Reversibles 4: G-P. S-P. S-G. Full-Organ.

BOWLING GREEN, OHIO
STATE UNIVERSITY
Geo. Kilgen & Son Inc.
V-39. R-44. S-55. B-13. P-2844.

PEDAL 8": V-4. R-4. S-14.

- 16 DIAPASON 32
BOURDON 44
Quintaton (G)
Spitzfloete (S)
8 OCTAVE 32
Bourdon
Harmonic Flute (G)
Gamba (L)
Dulciana (C)
Clear Flute (L)
4 TROMBONE 44
Bassoon (C)
8 Trombone
4 Clarion (S)

GREAT 4 1/2": V-8. R-10. S-9.

EXPRESSIVE (with Choir)

- 16 QUINTATON 61
8 DIAPASON 61
FLUTE h 61
GEMSHORN 61
4 OCTAVE 61
2 2/3 TWELFTH 61
2 FIFTEENTH 61
III MIXTURE 183
15-19-22
8 Chimes (L)

SWELL 5 1/2": V-13. R-16. S-13.

- 16 SPITZFLOETE 73
8 GEIGEN DIAP. 73
ROHRFLOETE 73
SALICIONAL 73
VOIX CELESTE 61
4 PRINCIPAL 73
FL. TRIANG. 73
2 FIFTEENTH 61
IV MIXTURE 244
12-15-19-22
8 TRUMPET 73
OBOE 73
VOX HUMANA 61
4 CLARION 73
Tremulant

CHOIR 5": V-8. R-8. S-12.

- 8 CONCERT FLUTE 73
DULCIANA 85
UNDA MARIS 61
VIOLA 73
4 Dulciana
FLUTE D'AMOUR 73
2 2/3 NASARD 61
Dulciana
2 Dulciana
16 BASSOON 73
8 CLARINET 73
Chimes (L)
Tremulant

SOLO 10": V-6. R-6. S-7.

- (Enclosed in Swell chamber)
8 CLEAR FLUTE 73
GAMBA 73
G. CELESTE 61
4 FLUTE h 73
8 TRUMPET h 73
FRENCH HORN 73

CHIMES 21

Tremulant

COUPLERS 44:

Ped.: P-4. G-8-4. S-8-4. C-8-4.
L-8-4.
Gt.: G-8-4. S-16-8-4. C-16-8-4.
L-16-8-4.
Sw.: S-16-8-4. C-16-8-4. L-16-8-4.
Ch.: S-16-8-4. C-16-8-4. L-16-8-4.
Solo (L): S-16-8-4. L-16-8-4.
Combons 50: P-8. G-8. S-8. C-8.
L-8. Tutti-10.
Crescendos 3: GC. SL. Register.
Crescendo coupler: All shutters to
Swell shoe.
Reversibles 5: G-P. S-P. C-P. L-P.
Full-Organ.
Cancels 7: P. G. S. C. L.
Onoroff: Chimes dampers.
Percussion: Deagan.
Blower: 7 1/2 h.p. Orgoblo.
Console movable on 75' cable.
For installation early this year.

PEMBERTON, N. J.

GRACE EPISCOPAL

Votteler-Holtkamp-Sparling

For completion, early summer.

V-11. R-14. S-11. B-O. P-758.

PEDAL: V-3. R-3. S-3.

- 16 SUB-BASS 32
8 VIOLONCELLO 32
4 CHORALBASS 32

GREAT: V-3. R-3. S-3.

UNEXPRESSIVE

- 8 PRINCIPAL 61
ROHRFLOETE 61
4 NACHTHORN 61

SWELL: V-5. R-8. S-5.

- 8 QUINTATON 66
4 PRINCIPAL 66
GEMSHORN 66
2 2/3 NASARD 66
IV CORNET 215

COUPLERS 7:

Ped.: G. S-10 2/3-8.

Gt.: G-4. S-16-8.

Sw.: S-16.

Combons, none.

Crescendos 2: S. Register.

Reversibles 2: G-P. S-G.

"The Swell is a 4' department which the 4' Principal dominates; the manual is standard compass but the chest and all ranks extend down to GG to increase the usefulness of the 16' couplers."

• The ORGAN VIRTUOSO •

Hear at Least One Great Organist Each Year



TO HEAR a great artist is a privilege, accorded to only a few—sometimes only once in a lifetime. What would you give to have heard Bach, to have seen him play, to have studied his technic as he sat at the organ? Great artists are few and far between. They are individualistic; their work is not duplicated by another. They cannot be imitated or duplicated; they are themselves, alone. To have heard them, even once, is to have stored up in one's memory a *treasure of great price*. Great organists can play only a few recitals each season; no two programs are ever played exactly alike; their environment is never the same. So when opportunity and conditions make it possible for you to *hear a great artist*, don't neglect the opportunity.

Have him, see him, hear him, *Now!*

You may never have another chance!

—FAY LEONE FAUROTE

SPECIAL SUMMER COURSES

Facts About Special Courses Offered Organists This Summer

Guilmant Organ School, New York

• One month of intensive coaching and study is announced for July 5 to August 5, New York City, under the direction of the faculty of experts. While the course will concentrate on organ playing and choirmastership, faculty members will also be available for any of the subjects regularly taught in the winter sessions of this, America's first school to be founded exclusively for organists.

Junior-Choir Course by Miss Sackett

• Edith E. Sackett, instructor in junior-choir work in Westminster Choir School and organist of Christ Lutheran Church, Baltimore, announces another specialized course in junior-choir methods, to be held July 5 to July 16 in Fort George Presbyterian, New York, where Miss Sackett first gained note for her work with junior choirs. The first course in New York last year attracted registrants from as far away as Maine, the men outnumbering the ladies two to one. Classes were held from 1:00 to 6:00 daily, and a small children's choir served as a demonstration laboratory. In order to center all attention on the methods of training children's voices, only two public programs were included; one was a recital of organ music by Lilian Carpenter, and the other a special musicale at the morning service in Fort George when 18 young people, former junior choristers in Miss Sackett's choir, provided the music — anthems, responses, and descant examples.

The present course centers on methods, tone-production for children, management and development, with demonstration lessons and practise teaching.

After leaving New York to join the Westminster Choir School faculty Miss Sackett was later appointed also to her present Baltimore church, and the music there took on such added importance that the church gave her a new 3-31 Moller to replace the former 2m; the chancel was rebuilt, and at the same time the entire church was renovated. At Christmas time last year Miss Sackett's choir was engaged by a Baltimore store to sing four half-hour programs of carols which were also heard outside the store by loud-speakers, and which provided funds for the choir treasury and also an engagement to do the same next Christmas. At Westminster Choir School her courses in junior-choir work this year are given to the largest class thus far enrolled for such work.

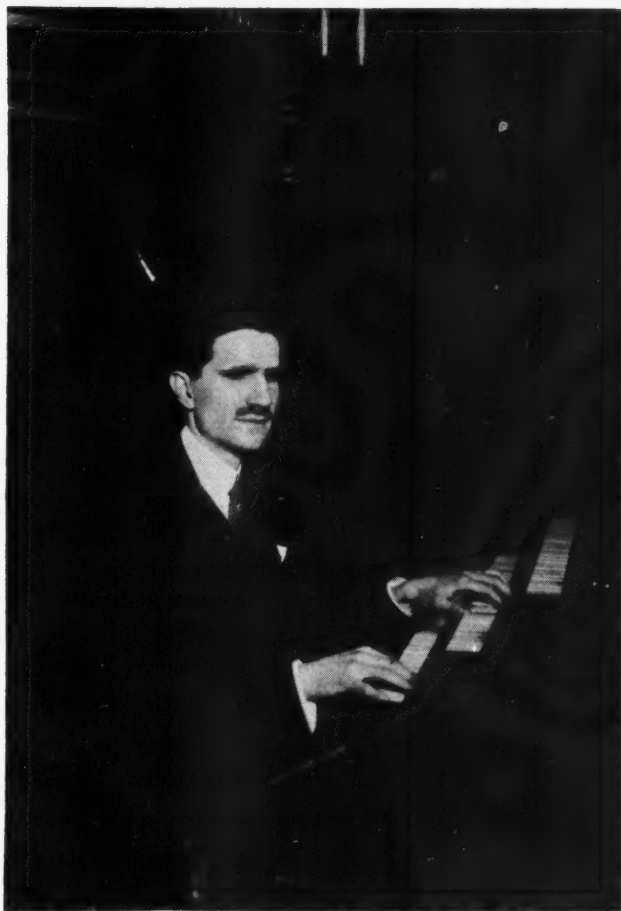
Cover-Plate: A Relay Chamber

In the World's Largest Organ

• But this isn't all, at all. It's only one of the headaches; there are many others like it in this great seven-manual organ in the Auditorium, Atlantic City, N. J. Says its designer, the Hon. Emerson Richards:

"This photograph shows the wiring of one of the main relay chambers. The chamber is built like an Austin wind-chest and when the doors are closed it is filled with compressed air. Each one of the large contact-sections in the picture represents a single key in the console. All the little wires that protrude from the blocks above the contact represent circuits to the various chests and primaries. You will get out your magnifying-glass and tell me that some of the little wires are out of place and on the wrong side of the contacts. But they are not. This constitutes the little dinky that works the Melody-Couplers. On the outside of the box is, of course, a series of corresponding magnets controlling a primary that exhausts into the pneumatic contact bellows.

"This is the way it works: Play a key at the console, energize the magnet, open the primary, and exhaust the air on the inside of the pneumatic. The pressure in the room then presses the pneumatic against the contact-wires, all silver, and



ANDRE MARCHAL

the blind French organist who tours America in October and November under Bernard R. LaBerge management

the circuits are thereby open to the switch-board. If the switches are in, it then carries current directly to the chest magnets. Very simple, isn't it?"

Yes, very simple, very simple. Only I still don't understand it, does the reader? Says the Senator in further elucidation: "The 'switch' is controlled by the relative stop-tongue in the console. If the stop is a unit, the circuit goes directly to the individual pipe magnets; if the stop is straight, the switch cuts in the proper chest and operates the required pitman action. The mechanism looks cumbersome but it works lightening-fast, so fast that the eye cannot follow it."—Ed.

Federal Trade Commission

• From Chicago, home of the Hammond Clock Co., comes the report that the Federal Trade Commission has received from its representatives their briefs on the trial of the Hammond Clock Co. and that such reports are adverse to the Hammond Company, sustaining the government's charges against Hammond advertising.

T.A.O. knows more than it deems proper to publish at this time. It expects its readers to give the Commission the same courtesy they expect of their churches, namely, the courtesy of being unmolested, the courtesy of no snooping (which American newspapers no longer understand) and the courtesy of allowing the Commission to announce its own decisions when it is officially ready. Until then, nothing will be published in these pages. The members of the F.T.C. are not movie-actors solicitous of publicity; their conduct is not a show for public amusement; their methods are their own business until they have chosen to announce their decision. When that decision has been announced, all the facts and none of the gossip & guesses will be presented to our readers.

Paul Callaway, American Concert Artist

A Brief Biographical Sketch

• When Bernard R. LaBerge considers a young organist worthy of being added to his list of artists it means that Mr. LaBerge believes the man can play well enough to win the honor of being paid to come back and play again—and that's close to being the best standard of judgment on organ-playing ability. Mr. LaBerge added Mr. Callaway to his list last fall.



Paul Callaway

Paul Callaway was born in Atlanta, Ill., graduated from Missouri Military Academy, and spent two years in Westminster College, Fulton, Mo. Then the music urge got him and he attributes his music education—organ, theory, composition—to Dr. T. Tertius Noble. From 1930 to 35 he was organist of St. Thomas' Chapel, New York, going in September 1935 to his present position with St. Mark's Church, Grand Rapids, Mich., where he plays a 3-44 Austin installed in 1910 and directs a choir of 28 boy-sopranos, 6 women contraltos, and 12 men, in three rehearsals each week and a three-weeks summer-camp vacation for the boys in return for their services. He earned his F.A.G.O. certificate in 1932.

And that's the record of the past; only Mr. Callaway can say what the future is to be, but Mr. LaBerge and those who have heard him in recital predict the best.

Americans in Bach's Church

• F. Percyval Lewis, Winchester, Mass., answers our February question about Americans who have played in St. Thomas' Church, Leipzig.

"Thirty-three years ago I was told I was the first visitor to play at a 'Motette in der Thomaskirche.' Karl Straube had recently become organist there and I studied six months with him—lessons in the Church. He proposed I give a recital but I decided not to incur the incidental expenses of such a bold venture to a likely small audience. So by invitation I played Bach's Passacaglia at one of the historic Saturday noon musicales, March 25, 1905."

The complete program, St. Thomas, Leipzig, March 25, 1905:

Bach, Passacaglia (Mr. Lewis)

"Jesus meine Freude," Bach

Reger, Choralprelude O Haupt voll Blut und Wunden

"Da Jesus in den Garten ging," ar. Weise

Mr. Lewis on March 19, 1905, was presented as the or-

ganist in a special musicale in the English & American All Saints Church, Leipzig; the printed program for that occasion included:

F. H. Lewis, Angelus (ms.)

"Seek ye the Lord," F. H. Lewis (ms.)

"Heavenly Father grant Thy blessing," F. H. Lewis (ms.)

F. H. Lewis, Vision (ms.)

Bach, Toccata Dm

Presumably Frederic H. Lewis was Mr. Lewis' father from whom he received "a good foundation in piano, organ, and harmony," and who died in 1898.

Cleveland Organ by Johnson Rebuilt

Work done by Holtkamp

• In St. Stephen's R.C., Cleveland, Ohio, was "a superb 2m tracker Johnson." The instrument now is a 3-34 Holtkamp, completed in February 1938. The Pedal is a straight of 7 registers, three of them 16's. Says Mr. Holtkamp: "The old slider-chests were restored, and the new Positiv chest was also built on the slider principle. The beautifully-made old pipework was a sight to quicken the pulse of any master organ-builder. With the exception of the reeds, the pipework was in perfect condition. While the specification was changed around quite a bit and rescaled, so-called revoicing was avoided. In my estimation, revoicing is another term which should be stricken from the jargon of organ-builders."

"The new Positiv is mounted as a Vorpositiv or Brustwerk, that is, in the breast of the main casework.

"The Pedal 8' Seiten-Posaune is mounted in two small hand-carved cases to either side and forward of the main organ which is erected in the tower. This may seem like a lot of fuss for one 8' Pedal reed, but in its very favorable location it will prove of inestimable value.

"The Swell chamber has shutters on top as well as in the front. Each set is controlled by a separate pedal and mechanical action. The necessary long swell-rods from the detached console to the organ are duralumin tubing, to reduce weight and inertia. Shutters are the Holtkamp type—non-overlapping and with 3/16" clearance between shutters. The effect from opening the top shutters first is to direct the tone against the tower ceiling. This effect can be imagined better than described. The gradual opening of the front shutters releases the sound directly and the result of the two is to create a magnificent crescendo which seems to expand and swell the tone of the entire organ."

The present organ: V-34. R-41. S-34. B-O. P-2298.

Pedal: 16' Diapason, Sub-Bass, Violone; 10 2/3' Grossquint, 8' Violoncello; 16' Bombarde; 8' Seiten Posaune.

Great: 16' Lieblich; 8' Diapason, Hohlfloete, Rohrloete, Salicional; 5 1/3' Grossquint; 4' Octave, Flute d'Amour, Viola; 2 2/3' Quint; 2' Doublette.

Swell: 8' Geigen, Flute, Voix Celeste, Dolcissimo; 4' Gedeckt, Fugara; 3r Cornet, 4r Mixture; 8' Trumpet, Oboe Clarion; Tremulant.

Positiv: 8' Gemshorn, Ludwigtone; 4' Prestant (copper); 2' Nachthorn; 1 3/5' Tierce; 3r Cymbal.

Organist: John Weigel.

Move for Better Church Choirs

• Bethuel Gross of Chicago reports the formation of the National Association of Choir Directors with headquarters at 1822 Sherman Ave., Evanston, Ill. The purpose is to do what everyone in the organ world has been increasingly trying to accomplish in recent years, namely improve the choir's part of the church service. All such efforts that continue to emphasize the vital importance of the one-person organist-choir-master head, and the necessity for an adequate organ for the background of the whole service, will be a help; as some sections of the country are still proving, if the importance of the organ and organist is overlooked, only harm will ultimately result. Mr. Gross is an organist and we hope his associates in the N.A.C.D. are also organists.

BERNARD R. LABERGE PRESENTS

ANDRÉ
MARCHAL

THE CELEBRATED BLIND ORGANIST
FROM ST. GERMAIN DES PRÉS IN PARIS

TRANSCONTINENTAL TOUR OF AMERICA AND CANADA
IN OCTOBER AND NOVEMBER 1938

Those who have had the pleasure of hearing this master organist and improvisator, either in Paris, or in America, when he came in 1930 for a series of ten concerts at the Cleveland Museum of Art and a limited number of other engagements, will heartily welcome his return. Marchal was immediately recognized by the public and the press as one of the greatest organ virtuosi of the day.

His New York debut created a sensation, and to quote Noel Straus in the New York Evening World:

"Marchal, the celebrated blind organist from Saint-Germain-des-Prés, created a sensation by the extraordinary musicianship exhibited in the improvisation of a four-movement symphony. Amazing contrapuntal skill was displayed in the construction of the four-voice fugue, which contained a ravishing first episode built up of a fragment of the subject, woven into an enchanting pattern, as it passed in turn from three of the manuals to the pedalboard. Almost as astonishing was the brilliant toccata..."

It is with pride and pleasure that the LaBerge management presents this great artist to the American organ-loving public.

MANAGEMENT:— BERNARD R. LABERGE, INC.
2 WEST 46th STREET — NEW YORK CITY

Winslow Cheney Making Third Tour

• Mr. Cheney's tour under LaBerge management begins in Baltimore, Feb. 28, his fourth Baltimore recital; the first three were all-Bach programs. March 2 he plays in Memphis, March 6 in San Antonio, 8 in Austin, 11 in Los Angeles, 13 in Stockton, 15 in San Jose, 16th or 17th (at present not determined which) in San Francisco; after a week of rest in the mountains he goes to Sheridan, Wyo., for a return engagement March 21, to the scene of an emphatic triumph in 1935 where he received an ovation, with hundreds turned away for lack of room.

Prior to his departure from New York City, where he is a member of the faculty of the David Mannes School, holds a Brooklyn church position, and has a most attractive studio overlooking the southeastern end of Central Park, Mr. Cheney gave a recital in Packer Institute to an audience of 1100. Repertoire of the present tour will include:

Bach, Toccata & Fugue Dm
Christ Lay in Bonds of Death
Adagio Am
Fugue G

Karg-Elert, Nymth of the Lake
McKinley, Cantilena
Louis Pierre, Toccata

Vierne, Carillon, and a composition by Dupre, with other American, French, and German works. He will resume his teaching in New York late in March.

Goldsworthy Lenten Musicales

• Deciding he would rather be shot than indulge in repetitions of the 'standard' oratorios already performed all too often in America, William A. Goldsworthy, St. Mark's in the Bouwerie, New York, has selected the following for the four o'clock Lenten musicales:

March 6, Debussy's "Martyrdom of San Sebastian." "We will cut a lot of the orchestral accompaniment to the dances

but will do the complete vocal part; this will be the first performance in New York, to my recollection."

March 13, Verdi's "Four Sacred Pieces," "which we gave complete a few years ago but which also have not been done complete elsewhere in New York."

March 20, Andre Caplet's "The Mass of the Woods." Caplet, a French conductor, was a friend of Debussy and "this work was composed during the War while Caplet was stationed in a forest. It is in strict church style but will melt one to tears by its beauty."

March 27, Respighi's "Hymn of Praise to the Virgin." This is the "Sunday nearest the feast of the annunciation; Ricordi is sending the scores from Milan by special express so we may have them at once for preparation."

April 3, Philip James' "The Conquest of Egypt." "For us Americans, this will be the high spot of the series, as we are to give the initial performance," a world premiere. "It is a gorgeous, colorful, oriental work and I will go on record as saying it is the finest choral work ever done by an American; I know no modern choral work equal to it. It is difficult, particularly for the organ, as it is a condensed orchestral score with all of James' instrumental intricacies; but the vocal parts are things of beauty, vigor, and exultation. Rhythms are tossed about with careless abandon, but always the strong, careful hand is in evidence. I rate it as equal to the Verdi and greater than the rest of the works we have listed."

Mr. Goldsworthy will have a choir of twelve voices, eight of them from the Juilliard School. Each chorister will learn the music prior to rehearsals, and there will be two hard-driven ninety-minute rehearsals each week, after the Goldsworthy manner. Mr. Goldsworthy concludes: "We are introducing works which should be known and which could be given by any good choir willing to work. The James work, however, should not be attempted by any but the best."

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By WM. H. BARNES, Mus. Doc.

1st Edition 1930

2nd Edition 1933

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information*

PROGRAMS for THIS MONTH

Programs of double value: 1. Prepared well in advance; 2. Published in time to be heard

April programs will be published here next month if received by March 15, morning mail.

• **ROBERT LEECH BEDELL**
Museum of Art, Brooklyn
March 6, 2:30
Hesse, Fantasia Cm
Bossi, Idylle
Salome, Grand Chorus A
Noble, Elizabethan Idyl
Beethoven, Funeral March
Chopin, Nocturne Fs
Bach, Trumpet Suite: Bouree
Tchaikowsky, None but the Lonely Heart
Thomas, Raymond Overture
March 13, 2:30
Merkel, Prelude & Fugue Bm
Bach, Sonata 1: Adagio
Reger, Toccata Dm
Liszt, Consolation Df
Wagner, Rheingold selections
Bruch, Kol Nidrei
Bizet, Minuet Ef
Grieg, Solvejgs Song
Boieldieu, Bagdad Overture
March 20, 2:30
Handel, Messiah Overture
Guilmant, Communion
Widor, 3: Marche
Bach, Flute Sonata: Siciliana
German, Merry-makers Dance
Chopin, Mazurka Fsm
Bedell, Gavotte Modern
Mendelssohn, Nocturne
Mozart, Figaro Overture
March 27, 2:30
Smart, Praeludium Em
Bach, Blessed Be Thou
In Death's Strong Grasp
Glory Be to God
Handel, Con. 4: Andante
Stoughton, Dreams
Karg-Elert, Bouree et Musette
Wagner, Siegfried: Forest Murmurs
Grieg, To Spring

Bizet, Carmen selection
Chopin, Polonaise Militaire
• **EDWARD HALL BROADHEAD**
Duke University
March 6, 4:00
Bach, Prelude & Fugue Cm
Pachelbel, Vom Himmel Hoch
Karg-Elert, Pastel, 92-1
Franck, Pastorale
Urteaga, Salida
Rossini, William Tell Overture
March 20, 4:00
Bach, Prelude & Fugue Bf
Capriccio on Departure
Franck, Chorale 2
Durand, In the Forest
Korsakov, Hymn to the Sun
Mulet, Carillon Sortie
March 27, 4:00
Bach, Fantasia & Fugue Gm
Handel, Air a la Bourree
James, Meditation Ste. Clotilde
Karg-Elert, Adeste Fidelis
Ave Maria
Kinder, In Springtime
Mendelssohn, Wedding March
Meredith College, Raleigh, N. C.
March 1, and also at—
Denison University, Granville, Ohio
March 30 (hours not named)
Bach, Toccata-Adagio-Fugue C
Weitz, 1 (complete)
Wagner, Tristan: Liebestod
Sowerby, Pageant
• **DR. HARRY E. COOPER**
Duke University
March 13, 4:00
Bach, Prelude & Fugue D
James, Meditation Ste. Clotilde
Loret, Cantabile Bm
Ravanello-j, Christus Resurrexit
Russell-j, Citadel
Weaver, Squirrel
Wachs, Pastorale
Bossi, Scherzo Gm

• **ROBERT ELMORE**
Methodist Church, Bala Cynwyd, Pa.
March 2 (hour not named)
Lemare, Polonaise
Remondi, Pastorale
Bach, Prelude & Fugue Am
Skilton-j, American Indian Fantasy
Yon-j, Speranza
Guilmant, Cantilene Pastorale
Weaver-j, Squirrel
Renzi, Toccata
• **EDWIN A. FULLER**
St. Mark's, Augusta, Maine
March 27, 4:00, *Request Program*
Bach, Toccata & Fugue Dm
Gounod, Ave Maria
Dvorak, New World Largo
Weaver-j, Squirrel
Whitford, Diademata Choralprelude
Fuller, Sarum Choralprelude
Mendelssohn, War March of Priests;
Nocturne; Spinning Song.
Franck, Piece Heroique
• **LOUISE HARRIS**
Mathewson St. M.E., Providence
March 29, 8:15
Boex, Marche Champetre
Bach, Fugue Ef
Gaul, Mist
Bonnet, Concert Variations
o-p. Widor, Allegro Cantabile
Karg-Elert, Nearer My God to Thee
Bach, Pedal Exercitium
McKinley-j, Cantilena
Tchaikowsky, Humoresque
Handel, Con. 10: Adagio; Allegro.
Dvorak, Goblin Dance
Arensky, Cuckoo
Handel, Con. 12: Aria
duet. Wagner, Valkyries Ride
• **BEVERLY HORLACHER**
New Jerusalem, Philadelphia
March 7, evening
Karg-Elert, Now Thank We All
Franck, Cantabile
Bach, We All Believe
O Man Bemoan
In Thee is Gladness
Lemmens, Sonata Pontificale
Bedell, Noel with Variations
McKinley-j, Cantilena

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The recitalist, pupil of Dr. Rollo Maitland, is 1937 winner, Pennsylvania University Cultural Olympics award.

- EDWIN ARTHUR KRAFT
Lake Erie College, Painesville
March 2, 8:15

Bach, Toccata Dm
Franck, Cantabile
Vierne, 4: Minuet
Guilmant, Fugue D
Rachmaninoff, Serenade
Dethier-j, The Brook
Schumann, Sketch Fm
Weitz, In Paradisium
Bartlett, Toccata

- CLAUDE L. MURPHREE
University of Florida, Gainesville
March 13, 4:00

Gehrken, Prelude & Fugue Dm
Seder, Chapel of San Miguel
Kinder, Caprice
Matthews, Chanson du Soir
Skilton, American Indian Fantasy
Grieg, Solvejg's Song
Tchaikowsky, Romeo & Juliet
March 27, 4:00
Walond, Introduction & Toccata
Felton, Little Tune
Lemare, British Concert Fantasia
Mansfield, Concert Toccata
Edmundson, Winter Sunset
Gaul, Ascension Fiesta
Bach, Sonata 2
Bedell, Noel
Vierne, 5: 3 mvts.

- WILLARD IRVING NEVINS
First Presbyterian, New York
March 13, 11:00, *Historical Series*

Williams, London Sym.: Slow Movement
Spirit of God, Elgar
A Poet's Hymn, Dyson
Psalm 137, Bloch
Ave Maria, Kodaly
Darest thou now, Williams
Sowerby, Suite: March

- ARTHUR W. QUIMBY
Museum of Art, Cleveland
March 6, 13, 20, 27, 5:15

Bach, Toccata & Fugue Dm
Handel, Aria
Mozart, Fantasia F
Franck, Final

- C. ALBERT SCHOLIN
KMOX, 1090 kc., Kilgen Organ
March 6, 10:15 p.m., c.s.t.

Londonderry Air
Bach, Fantasia & Fugue Gm

- GEORGE L. SCOTT
KMOX, 1090 kc., Kilgen Organ
March 13, 10:15 p.m., c.s.t.

Vierne, 2: Scherzo

Bach, Prelude Ef
March 20, 10:15 p.m., c.s.t.

Franck, Piece Heroique
Karg-Elert, Harmonies du Soir
March 27, 8:15 p.m., c.s.t.

Widor, 5: Mvt. 3

Bach, Fugue Bm

- GUY CRISS SIMPSON
University of Kansas, Lawrence
March 6, 4:00, *American Program*
Rogers, Concert Overture Bm
Clokey, Jagged Peaks

Kinder, Caprice A

Barnes' Second 'symphony'

- USELMA CLARKE SMITH
St. Stephen's, Philadelphia
March 1, 8:15

David D. Wood Centennial

"Magnificat" C

"Te Deum" Bf

"Behold I show you a mystery"

"There shall be no more night"

"Twilight shadows fall"

Bach, Prelude Bm

Bach, Before Thy Throne

Dr. Maitland will accompany the anthems; Jennie M. Carroll and Harry J. Ditzler will play the prelude and postlude. The 100th anniversary of Dr. Wood's birth falls on Ash Wednesday, hence the celebration one day earlier.

- SOUTHWESTERN ORGAN CLUB

Winfield, Kans., Redic residence
March 14, 7:30, *Clokey Program*

Cathedral Prelude

Old Irish Air

Woodland Idyll

Old French Carol

Wind in the Pine Trees

Jagged Peaks in the Moonlight

Canyon Walls

Pipes of Pan

Dripping Spring

- J. HERBERT SPRINGER

St. Matthew's Lutheran, Hanover

March 13, 3:00

Buxtehude, Prelude-Fugue-Chaconne

Vom Gott Will Ich Nicht Lassen

Handel's Concerto F

Vierne, Lied; Scherzetto; Madrigal.

Dupre, Cortege et Litanie

DeFalla, Story of Fisherman

Franck, Finale Bf

March 27, 3:00

Bach, Fantasia Valet Will Ich

Pastorale

Prelude & Fugue D

Reger, Consolation

Schumann, Canon Bm

Russell-j, Song of Basket-Weaver

Karg-Elert, Legend of Mountain

Edmundson, O Sacred Head now Wounded

Bach, Passacaglia

- HARRY B. WELLIVER

State Teachers College, Minot, N. D.

March 27, 4:15, *American Program*

Clokey, Cathedral Prelude

Edmundson's Christus Crucifixus

Edmundson's Aspotolic Symphony

Dickinson, Ah Dearest Jesus

Edmundson's Christus Resurrexit

- HENRY WIPPLE

First Methodist, Alliance, Ohio

March 4, noon, *Handel Program*

Con. 10: Mvts. 2 & 3

Con. Grosso: Larghetto

Largo

March 11, noon, *Bach Program*

Toccata & Fugue Dm

Prelude & Fugue Em

Fugue Cm

Sinfonia: God's Time is Best

Clavier Sonata: Andante

March 18, noon

Wagner, Lohengrin Prelude

Parsifal Prelude

Good Friday Music

Karg-Elert, In Dulci Jubilo
Herzlich Lieb Hab Ich Dich
O Gott du Frommer Gott

March 25, noon

Franck, Chorale Am

Piece Heroique

Widor, 6: Adagio

5: Toccata

PAST PROGRAMS

of Special Content

The readers' cooperation is requested in continuing to make it possible to devote this column to special programs and to those who have made their names and recitals nationally known. Other programs of any type will always be used in the advance-programs columns when those who play them take the trouble to get them to the editorial offices in time.

- DR. MARSHALL BIDWELL

Carnegie Music Hall, Pittsburgh

*Boyce, Prelude & Fugue (good)

Arne, Overture to Comus (fine)

Couperin, Bells of Arcadia; Awakening.

Rameau, The Hen (delightful)

Karg-Elert, Improvisation (good)

Widor, Romane: Moderato; Cantilene.

Rachmaninoff, Prelude Csm

Miller, Thakay-Yama (good)

Scottie's Pranks & Moods

Bohm, Calm as the Night

E. Taylor, Scottish Elegy

Beethoven, Hallelujah Chorus

Bach Program

Prelude Fm

Jesus my Joy

Bouree, 3rd Cello Suite

Christ Lay in Bonds of Death

Anna Magdalena's March

Harpischord Praeludium

Fugue Gm

Suite in D: Air

Toccata F

Fantasia & Pedal Exercitium

Sinfonia F

Prelude & Fugue D

The following are first-performances for

Dr. Bidwell at Carnegie.

Smetana, Prelude

Walond, Voluntary & Fugue Dm

Parker, Son. Efm: Allegretto

Edmundson, Folksong Prelude

Bach, Suite(ar. Edmundson)

Miller, It's a-Me O Lawd

o-p. MacDowell, Concerto 2

Bedell, Berceuse et Priere

Thompson, Ariel

Nesvadba, Die Loreley Paraphrase

Bedell, Irish Pastel (fine)

All paranthetical comments are by Dr.

Bidwell.

- RENEE NIZAN

St. Thomas' Church, New York

Bach, Toccata & Fugue Dm

So Fervently I Long

Honor Alone to God

Daquin, Noel Dm

Widor, 5: Allegro; Cantabile.

St. Martin, Scherzo

Franck, Chorale Am

Vierne, 2: Scherzo

Westminster Carillon

Communion

Toccata

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- **ALEXANDER SCHREINER**
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- *Bach, Toccata & Fugue Dm
Bist Du Bei Mir
- Boellmann's Suite Gothique
Sowerby, Carillon
- Wagner, Rienzi Overture
- *Franck, Poco Lento & Adagio
Bach, Fantasia G
Martini, Gavotte F.
Schumann, Sym. 4: Romance; Scherzo.
- Kinder-j, Caprice
Wagner, Meistersinger:
Prize Song; Overture.
Bach Program
- Concerto 1
Sonata 5
Fantasia G
Prelude & Fugue D
Come Sweet Death
Toccata F
- **BARRETT SPACH**
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- Purcell, Trumpet Tune & Air
Couperin, Sœur Monique
LeBegue, Pour l'Amour de Marie
Balbastre, Joseph Est Bien Marie
Bach, Prelude & Fugue Am
Beloved Jesu We are Here
Jesu Priceless Treasure
Whither Shall I Flee
Franck, Chorale Bm
DeLamarter, Scherzo
Sowerby, Madrigal
Mulet, Thou Art the Rock

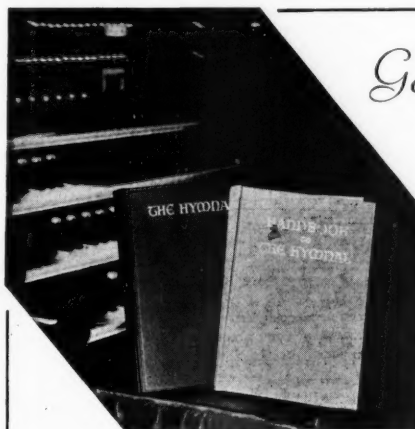


SERVICE PROGRAMS

- **PAUL CALLAWAY**
St. Mark's, Grand Rapids
- *Sowerby, Requiescat in Pace
Service in E, Sowerby
Souls of the righteous, Noble
- *Franck, Piece Heroique
Benedictus es Domine, Gaul
Many waters cannot quench, Ireland
*H. C. Banks, St. Columba Improvisation
Friedell, Verses for Nunc Dimittis
Jubilate E, Parker
In humble faith, Garrett
- *Noble, Dominus Regit Me; Picardy.
Service in Bm, Noble
God be in my head, Davies
Let all mortal flesh, Holst
- *Bach, 3 settings of Advent chorale
Glory and honor, Wood
- *Franck, Cantabile
Service in Ef, A. J. Eyre
Hora Novissima, Parker
- **DR. CLARENCE DICKINSON**
Brick Presbyterian, New York
'Twilight Music: Buxtehude'
Hymn; Invocation.
"Lord in Thee do I trust," solo cantata
Meditation.
Prelude & Fugue F
"My Jesus is my lasting Joy" (solo)
Praise God Ye Christians (2 violins)
Hymn.
- "Twilight Music" cantata
Prayer; Benediction; Amen.
'Twilight Music: Eastern Orthodox'
"Bless thou the Lord," Rachmaninoff
"Blessed is the man," Rachmaninoff
"Light celestial," Tchaikovsky
"Lord now lettest Thou, Kastalsky
Borodin, In a Monastery
"Holy angels singing," trad.
'Twilight Music: Eastern Orthodox'
"Bless the Lord," Ivanov
"Lord have mercy," trad. Byzantine
"Hymn to Trinity," Rachmaninoff

- "O Come let us worship," Tchaikovsky
"Cherubimic Hymn," Bortniansky
"Holy holy holy," Gretchaninoff
"We praise Thee," Shvedof
"To Thee O Lord," Rachmaninoff
"Lord's Prayer," Apletschieff
"Praise ye the Lord," Rachmaninoff
Moussorgsky, Kiev Processional
"Save O Lord," trad.
'Twilight Music: Roman Liturgy'
"Asperges Me," plainsong
"Psalm 43," plainsong, Tone V-1
"Kyrie Eleison," Gabrieli
"Gloria in Excelsis," Pergolesi
"O Saviour of the world," Palestrina
"O Lord most holy," Bruckner
"Panis angelicus," Franck
"Sanctus," Gounod
"Agnus Dei," Bizet
Schubert, Ave Maria
- These unusual services are given Sundays at 4:00. The first presented here includes the complete service, to show the general form of the 'Twilight Music' programs. It has not been possible to exactly identify the music used, as the calendars were printed for the congregation, not for this column; accordingly we may be including here as anthems what were only readings or prayers, and we may have omitted an anthem here and there. Supplementary instruments were used for some of the services.
- **ELDON HASSE**
First Congregational, Oak Park
December and January Anthems
- Bach, Whate'er may vex or grieve
ar. Dickinson, Ode on the name Jesu
Willan, Lo in the time appointed
Bach, All glory be to God
Gounod, Ring out wild bells
Praetorius, Lord of Hosts
Franck, Psalm 150
Bach, Gracious Lord of all our being
Ivanov, Bless the Lord
Rachmaninoff, Blessing and Glory
Franck, Fourth Beatitude
Gibbs, Judge Eternal
Franck, Blessed He
- **DR. HAROLD VINCENT MILLIGAN**
Riverside Church, New York
December and January Anthems
- Wood, There shall be no night
ar. Holst, Bow down Thine ear
Moore, O Savior of the world

- Mozart, Praise the Lord
Davies, And Jesus entered
Mendelssohn, Hear my prayer
Beach, Blessed are they who endure
Gaul, My soul is athirst
Moore, God so loved the world
Purcell, O give thanks
Knight, Whence Cometh Wisdom
Spiritual, Hear the lamb acrying
Mozart, Sing to Jehovah
- **RAYMOND V. NOLD, Director**
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Choral Music, Sep. 12 to Dec. 26
- Ducasse, Salve Regina
Refice, Missa i.h. Sanctae Clarae
Victoria, Hail Mary
Mozart, Kroenungs Messe
Palestrina, Sing we merrily
Victoria, Jesu the very thought
Victoria, Missa Quatri Toni
Aichinger, O Sacred Banquet
Titcomb, Panis Angelicus
Ducasse, I am the living Bread
Petri, Adoramus te Christe, No. 2
Gounod, Messe Solennelle Ste. Cecile
Howells, Magnificat & Nunc Dimittis G
Bai, O bone Jesu
Rheinberger, Mass in C
Bonamico, O Praise the Lord
Tallys, Magnificat & Nunc Dimittis
Ruffo, Adoramus te Christe
Kromolicki, Missa in Festis Solemnibus
Caldara, I am the living Bread
Bernardi, Missa Il Bianco e Dolce Cigno
Palestrina, Drop down ye heavens
Whitlock, Magnificat & Nunc Dimittis
Petri, Adoramus te Christe
Victoria, O holy Mary
- January Services*
- *Schroeder, In Dulci Jubilo
Neunte Messe, Faist
I am the living Bread, Byrd
Bach, In Thee is Joy
*Strauss, Lento ma non Troppo (Conc.)
Mass Bf, Schubert
Today the King of Heaven, Desderi
Bach, Con. Am: Allegro
**Begue, Noel Une Vierge Pucelle
Magnificat & Nunc Dimittis, Holmes
Word made Flesh, Victoria
Dupre, Vater Unse in Himmelreich
*Scharwenka, Andante Religioso
Missa Brevis i.h. B.V.M., Meurer



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O Magnum Mysterium, Palestrina
 Davies, Solemn Melody
 **Cabezon, Magnificat Primi Toni
 Magnificat & Nunc Dimittis, Byrd
 Handel, Con. 10: Aria
 *Jongen, Priere
 Mass in C, Henschel
 Sing O ye heavens, Benevoli
 Buxtehude, Prelude & Fugue Gm
 **Bach, Kyrie Gott Vater
 Magnificat, 16th cent.
 Nunc Dimittis, Palestrina
 Adoramus te Christe, di Lasso
 Schroeder, Maestoso
 *Bach, Prelude Ef
 Missa Dorica, Schroeder
 O admirabile commercium, Palestrina
 Reger, Ein' Feste Burg
 **Handel, Prelude & Fugue Fm
 Magnificat & Nunc Dimittis, Farrant
 Ave Verum, Mozart
 Peeters, Ich Moechte Mich nun Troesten
 *Rheinberger, Son. Op. 148: Agitato
 Anerico, Missa Brevis
 Jubilate Deo, Gabrieli
 Buxtehude, Passacaglia
 **Franck, Cantabile
 Magnificat, Fayrfax
 Nunc Dimittis, anon.
 O Salutaris, Klug's gesangbuch
 Adoramus te Christe, Aichinger
 Pachelbel, Wie Schoen Leuchtet
 Every service at St. Marv's is marked by an unusually liberal use of Gregorian and plainsong, but these selections, for obvious reasons, are not included here.

• C. ALBERT SCHOLIN
 Kingshighway Presb., St. Louis
December and January Anthems
 Gounod, Jesu Word of God
 Bach, O Savior sweet
 Matthews, Great is the Lord
 Jennings, Springs in the desert
 Scholin, Shepherd of old
 Flandorf, Now rests beneath
 Mozart, Ave Verum
 Jones, Psalm 150
 Stainer, I am Alpha
 Schuetky, Send forth Thy spirit

McAmis, O Lord support us
 Mendelssohn, I waited for the Lord
 Scholin, God is a Spirit
 Roberts, Seek ye the Lord
 Morrison, Appear Thou Light Divine
 Thompson, Breathe on me
 Scholin, Behold what manner

• DR. LEO SOWERBY
 St. James, Chicago
January Services
 *Bach, The Old Year is Past
 In Thee is Joy
 Glory to God, Noble
 *Dubois, Fiat Lux
 Brightest and best, Parker
 *Franck, Pastorale
 Benedictus es Domine Bf, Sowerby
 Jubilate Deo Bf, Sowerby
 Light of the world, Elgar
 *James, Son. 1: Andante Cantabile
 Benedictus es Domine Bf, Willan
 All they from Saba, Sowerby
 *Ibert, Fugue Efm
 Benedictus es Domine Am, Noble
 A saving health to us, Brahms
 Seven plainsong melodies were used in the first two services.

• EVERETT TITCOMB
 St. John Evangelist, Boston (?)
Church Year in Music
 Bach, Prelude Bm
 Droop down ye heavens, Tye (Advent)
 I will give thanks, Evans (Thanksgiving)
 Victoria, O great mystery (Christmas)
 Tournemire, Cycle de Noel
 Arise and shine, Byrd (Epiphany)
 Give sentence with me, plainsong (Lent)
 My soul is exceeding, Ingegnei (Holy Week)
 Ahrens, Christus ist Erstanden
 O Filii et Filiae, ar. Thiman (Easter)
 Ye men of Galilee, plainsong (Ascension)
 I will not leave, Titcomb (Whitsunday)
 Ahrens, Pange Lingua

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• DR. DAVID McK. WILLIAMS
 St. Bartholomew's, New York
December and January Anthems
 Davies, If any man hath not
 Williams, Service in Af
 Beach, Cantate Domino
 Arkhangelsky, O gladsome Light
 Bach, Thee Lord before the close
 Smart, Sing to the Lord
 Brahms, Behold all flesh
 Cornelius, How radiant shines
 Bach, Blessing glory wisdom
 Holst, Silence in heaven
 Schubert, Great is Jehovah
 Mozart, O God when Thou appearest
 Williams, I know not where the road
 • JULIAN R. WILLIAMS
 St. Stephen's, Sewickley, Pa.
January Services
 *Bach, Come Savior of the Gentiles
 Benedictus es Domine, Noble
 He watching over Israel, Mendelssohn
 Pachelbel, Toccata
 *Mendelssohn, Son. 2: Int. & Adagio
 Hear my prayer, Kent
 Stanley, Diapason Movement
 *Tenaglia, Aria
 Benedictus es Domine, Webbe
 Behold I stand, Whitmer

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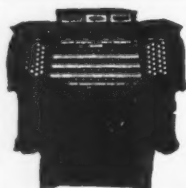
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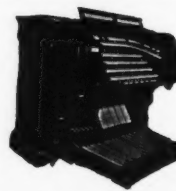
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Bach, Prelude & Fugue Bf
 *Franck, Cantabile
 I was glad, Knox
 Franck, Piece Heroique
 *Gretchaninoff, Meditation
 Benedictus es Domine, Matthews
 Hear my prayer, Mendelssohn
 Whitehead, Passacaglia

Robert Elmore

• gave an all-Bach program Feb. 23 in the University of Pennsylvania. March 9 he will be initiated into the Sigma Xi, "an organization for scientists." One of his advanced pupils, Dorothy Hornberger, has been appointed to Kynett M. E., Philadelphia, the winner among 45 applicants. Galaxy has added to its catalogue a song by Mr. Elmore, "From the Heights."

Edwin Grasse

• known to the organ world for his organ compositions, gave a violin recital in Town Hall, New York, Feb. 1. In spite of blindness, Mr. Grasse has made a name for himself both as composer and as violinist.

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EVENTS FORECAST

for the coming month

March

Buffalo, N. Y.: 14, Lafayette Presbyterian, annual choir competition of A.G.O. chapter. March 28, Parkside Lutheran, Gertrude Ray recital.

Cambridge, Mass.: 7, 14, 21, 28, 8:15, Germanic Museum, Harvard University, E. Power Biggs resumes all-Bach programs. (All tickets sold out; apply only to Mr. Biggs for admission.) For programs, see T.A.O. November page 387.

Cincinnati, Ohio: 9, 10, 11, Ohio M.T.A. convention.

New York: 6, 4:00, Holy Trinity Lutheran, recital by Dr. Henry F. Seibert. March 6 and 10, 10:00 a. m., WQXR broadcast recitals by Dr. Seibert.

New York, Brooklyn: 6, 8:00, Emmanuel Baptist, Bach & Handel program by George Wm. Volkel, with trumpets, trombones, tympani.

White Plains, N. Y.: 6, afternoon, First Baptist, Dubois' "Seven Last Words," directed by Elizabeth B. Cross. Chorus of 45 adults, girls' choir of 48.

Winter Park, Fla.: 3 and 4, Rollins College, third annual Bach festival, C. O. Honass directing. Program: "St. Matthews Passion," "Spirit also helpeth us," "It is enough," "A Stronghold sure."

Testing the Public: No. 4

• Again Ralph E. Marryott gave a recital in the Presbyterian Church, Jamesburg, N. J., and invited the audience to "mark the selections you most enjoyed and hand the program to the organist," with the following results on a program of contemporary American composers:

- 6 Rogers, Son. 1: Allegro con brio
- 4 Rogers, Son. 1: Adagio
- 6 Edmundson, Pastorale Ancienne
- 12 McAmis, Dreams
- 6 Weaver, The Squirrel
- 6 James, Meditation Ste. Clotilde
- 8 Bond, I Love You Truly
- 14 Cadman, At Dawning
- 12 Kreckel, I Love Thee O Lord

"It seems to me that my audience does not enjoy hearing some of the numbers which I most enjoy playing . . . And now my problem is: shall I continue to play music which I like, or that which my congregation likes; or shall I select numbers from each group?"

Nadia Boulanger

• arrived in America last month for lectures and concerts; she conducted the Boston Symphony in a pair of concerts.

Wm. C. Carl Memorial Organ

• Members of the Guilman Organ School alumni, New York, and others are co-operating with the First Presbyterian in the installation of a small chapel organ to be known as the William C. Carl Memorial Organ.

Donald F. Nixdorf

• of the First Methodist, Lancaster, Pa., has been appointed to East Congregational, Grand Rapids, Mich. He assumes his new duties in Lent and will have four choirs to begin with, and perhaps others later; there is a 2m Moller in the chapel, and another 2m Moller in the present temporary auditorium, awaiting the building of a new edifice. Mr. Nixdorf is a product of Westminster Choir School's summer sessions.

Frank Van Dusen

• has been appointed to direct the School of Sacred Music of the Presbyterian College of Christian Education, Chicago. The College trains professional leaders in all forms of lay work in church institutions; it is affiliated with Presbyterian Theological Seminary, Chicago, and cooperates with the American Conservatory. Many of Mr. Van Dusen's associates on the American Conservatory faculty have also been appointed to similar duties at the Presbyterian College.

Pauline Voorhees

• was honored Jan. 25 by her congregation, Center Church, New Haven, Conn., in the presentation of a silk A.G.O. gown and hood as Fellow of Westminster Choir School.

Pupils' Recitals

• Westminster Choir School presented three February organ concerts in which 26 organ pupils of David Hugh Jones participated; besides the classics common to all repertoire, American composition was fostered in the use of Edmundson's To the Setting Sun.

Illinois Wesleyan University presented Robert Baker, pupil of Frank B. Jordan, in his senior recital, in a program of French and German music.

Pittsburgh Musical Institute presented four organ pupils of William H. Oetting in a program of Franck, Hollins, Karg-Elert, and Borowski's Sonata 1.

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Cantata Performances

• Bach's "Christmas Oratorio," Singing Quakers of Friends University and First Presbyterian choir, Wichita, Kans., Alan Irwin, director, Dorothy Davies organist; and Brick Presbyterian, New York, Dr. Clarence Dickinson.

Bach's "Lord is a Sun and Shield," St. Bartholomew's, New York, Dr. David McK. Williams.

Bach's "Sing to the Lord," Dr. Williams. Bach's "Sleepers Wake," Calvary Church, New York, Vernon de Tar.

Harold Darke's "The Sower," Riverside Church, New York, Dr. Harold Vincent Milligan.

Gaul's "Holy City," Dr. Milligan.

Haydn's "Creation," Dr. Milligan.

Parker's "Hora Novissima," Dr. Milligan, Jan. 23 and 30 services.

Schumann's "Advent Hymn," Dr. Milligan.

Since this column is intended as a reminder of cantata repertoire, and because so many organists can think of no work other than the Handel "Messiah," it is not considered necessary to take space here to record its innumerable performances

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Kilgen Notes

• Akron, Ohio: Second Scientist has ordered a 2m, grille case.

Albia, Iowa: First M. E. has ordered a 2m for early spring delivery.

Columbus, Ohio: The 3-40 in Trinity Lutheran was dedicated in recital Feb. 2 by Edwin Arthur Kraft. It is entirely expressive and the manual work is straight with but the exception of a Twelfth and Fifteenth on the Swell.

Cutchogue, L. I., N. Y.: Our Lady of Ostrabama R. C. has ordered a 2m for spring installation in the rear gallery; it will be straight and entirely expressive.

La Salle, Ill.: St. Patrick's R. C. has contracted for the rebuilding of its organ; it has been redesigned and is now being completely modernized and reconstructed in the factory.

Milwaukee: Holy Rosary R. C. is having its organ modernized; it is a 2m straight, and will have new action throughout and new console.

Poplar Bluff, Mo.: First Baptist has ordered a 2m for spring delivery.

The new model miniature, sold under the name 'petit ensemble,' has been winning unusual favor since its introduction last month. Those who have tested it have been impressed with its "full tonality, solid ensemble, and variety of effects." The manner of housing the pipework and the unusually attractive and neat console, built to standard dimensions in every particular, have won unusual welcome. This new model, with its detached console, is the ideal practise organ for the professional, as well as being an excellent instrument for the church or chapel of limited funds.

Eugene Kilgen, vice president, has been elected to the board of the St. Louis Symphony Orchestra.

Reuter Installations

• Eastern Nazarene College, Wallaston, Mass., dedicated its 2m Reuter Jan. 21 in recital by Annie M. Rienstra. Students and friends of the music department of the College worked some three years to raise funds for the new organ which the music department donated to the College; it is further planned to devote the income from organ lessons to the organ fund. The instrument was negotiated through Ferd T. E. Rassmann, Reuter's eastern representative, who also installed and finished it.

Zion Lutheran, Maywood, N. J., another of Mr. Rassmann's Reuter installations, was dedicated in recital by Edward Rechlin.

Arthur Rienstra now has a new Reuter in his Providence, R. I., home. Rejecting other proposed places for the pipework, Mr. Rienstra accepted Mr. Rassmann's suggestion for housing the organ in a basement chamber, with a grille-opening in the music-room floor, the crescendo-shutters operating directly beneath the grille. The location has proved even better than anticipated.

Allentown, Pa.

• Dr. Henry F. Seibert dedicated the Aeolian-Skinner in Christ Lutheran, Feb. 14.

Philip James Wins Prize

• \$500. was awarded as first prize by the New York Women's Symphony for Mr. James' orchestral work, Song of the Night; it will have its premiere in Carnegie Hall, New York, March 15. Louis Scarmolin's Night and Louis Cheslock's Jewel Merchants both received honorable mention.

Diggle in Austria

• Dr. Roland Diggle's orchestral suite, Forest Lawn Sketches, was broadcast in Austria (Hitler's newest doormat) and a clipping from a newspaper was sent to Dr. Diggle. Besides praising the Suite, the reviewer also said that Dr. Diggle's Sonata for cello had been broadcast in Austria last summer.

Hugo Troetschel

• celebrates a half-century as organist of the German Evangelical Church, Brooklyn, this month. He came from Germany as a brilliant organist and was appointed to his present position; the next year the church installed a 3m Roosevelt for him, and the organ is still giving faithful service, with no greater attention than the usual servicing and, comparatively recently, a complete cleaning and new pneumatics, this latter work being done by Gustav F. Dohring. The church celebrates in his honor March 6.

A. Leslie Jacobs

F.W.C.S.

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• Cleveland: St. James' P.E. is having its organ rebuilt, for Easter dedication; it is a 17-stop instrument of 5 Pedal stops, 4 Great, 5 Swell, and 3 Positiv; only the second soft 16' Pedal stop is borrowed.

Cleveland: St. Stephen's R.C. is also having a Holtkamp rebuild; it has 34 stops, 7 Pedal, 11 Great, 10 Swell, 6 Positiv. Organist, John Weigel. Installation now being completed. Stoplist will be found in these or later columns.

Dover, Ohio: St. John's Evangelical will install a new 3-27 this spring. Again a Positiv displaces the Choir. There are three 16's in the Pedal, two of them straight; two 8's are borrowed to the Pedal from the Great.

Pemberton, N. J.: Grace P.E. will have a new Holtkamp early this summer, a 2-11; stoplist in these or later columns.

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P. A. O. Notes

• A series of services and conferences is planned for the coming months; the first was given Feb. 24 in St. Stephen's, introducing the new Moller, and presenting Alfred C. Kuschwa's choir of 40 voices.

Dr. William A. Wolf's Guild of Mastersingers, a men's ensemble, gave a concert Feb. 1 in Lancaster; the program:

Wagner, Meistersinger Chorus
Schubert, Who is Sylvia
Logan, Lift thine eyes
Brant, May-Day Dance
Schumann, Two Grenadiers
Wagner, Tannhaeuser March
Cadman, Awake
Mendelssohn, On wings of song
Schubert, Erlking
Mendelssohn, To Sons of Art

Summer Exchange

• Rowland W. Dunham of Colorado University and Raymond C. Robinson of Boston University will again exchange positions for the summer sessions.

Merely Personal

• Dr. Wm. H. Barnes chose the final week of January for another visit to friends in New York, including a visit by Dr. and Mrs. Barnes to the home of Dr. and Mrs. Charles M. Courboin.

Said Dr. Courboin: "Bill had a most successful piano-tuning trip."

Said Dr. Barnes: "If I didn't tune his piano, Charlie would never have it tuned."

Bard College

• has announced the necessity of closing its doors for a season at the end of the present course in June. Lack of funds is the reason—one of the casualties of the extortionate tax-grabbing Roosevelt era. Bard hopes its friends will make it possible to resume work in 1939.

Organs on Sit-Down Strike

• Taking a tip from the modern don't-want-to-work labor unions, two organs in Uniontown, Pa., are reported to have refused to work for Gatty Sellars when he appeared to give a recital. Says a report in the New York Sun:

"Like a modern Pied Piper, organist Gatty Sellars led his audience through the streets of this western Pennsylvania city, but not to music. Sellars came here to give a recital . . . but the organ wouldn't play so, Sellars in the lead, the audience marched to the Third Presbyterian Church. And that organ wouldn't play."

American organs shouldn't do that to a good Englishman.

Arthur Dunham

• died Jan. 24 in Chicago at the age of 62. In addition to being one of the city's most prominent organists Mr. Dunham had been active as choral and orchestra conductor.

Mrs. Mentina Richards

• mother of Senator Richards known to all T.A.O. readers and widow of J. R. Richards died Feb. 18 of pneumonia at the age of 81 at her home overlooking the famous Boardwalk, Atlantic City.

Louis Robert

• died Feb. 14 at his home in Brooklyn, N. Y., after a short illness, at the age of 55. He was born in Haarlem, Netherlands, studied music with his father, a violinist, and then graduated from the Amsterdam

Conservatory with first prize in organ playing. Prior to coming to America in 1922 he was organist of Haarlem Cathedral. In Amsterdam he was Mengelberg's assistant, and in New York, Kurt Schindler's assistant at the Schola Cantorum. Since 1924 he was on the faculty of Peabody Conservatory, Baltimore, in addition to his post of organist of Holy Trinity, Brooklyn. For eleven years he was conductor of the Summit Choral Club and last year was appointed to conduct the Morristown Choral Society. He is survived by his widow and a son.

Charles W. Rogers

• died Jan. 25 of pneumonia after a brief illness. He was born in Hartford, Conn., and held various church positions in New York; for a time he was pianist for David Bispham.

John W. Worth

• died Jan. 17 at his home in New York, after a long illness, in his 60th year. He was born in Fayetteville, N. C., studied music in the National Conservatory, New York, and had been organist of the Episcopal Church of the Advocate since 1904.

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Transcribed by Joseph W. Clokey

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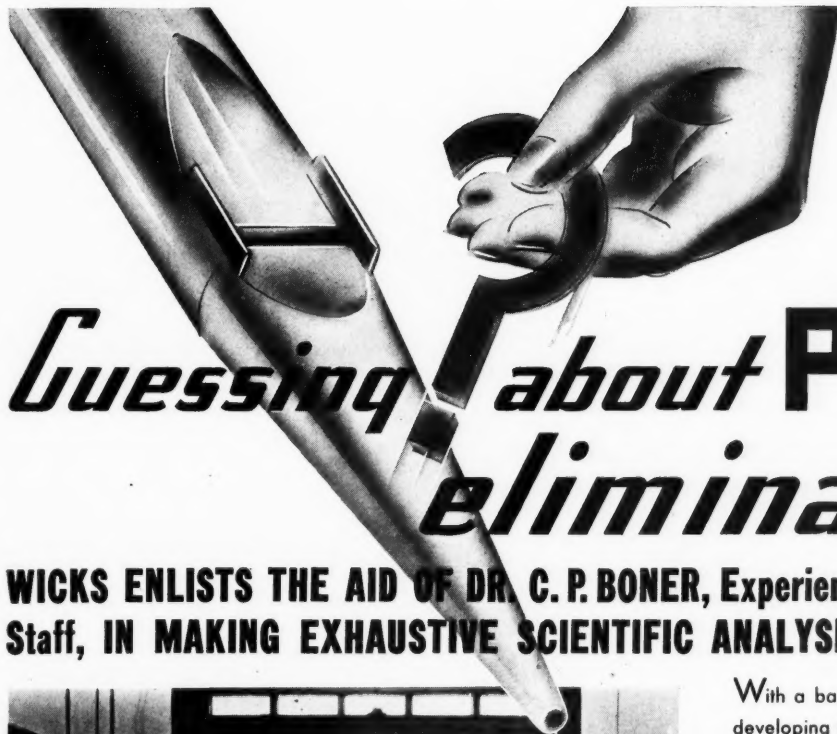
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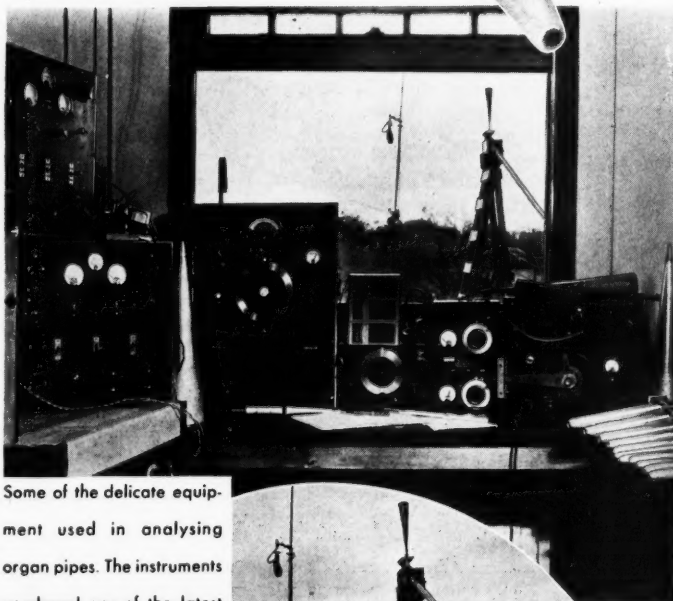
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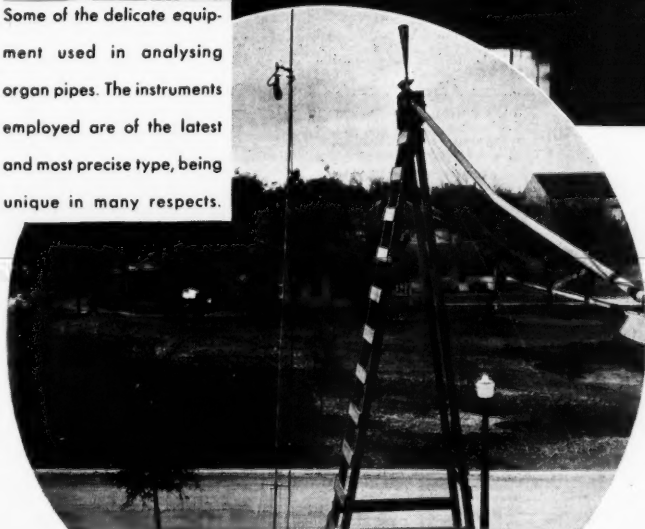


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A STORY OF MUSIC

A book by Harriot B. Barbour & Warren S. Freeman

• 6x8, 271 pages, cloth-bound. (C. C. Birchard). Says the foreword: "It tells how music grew with mankind, from the time of the earliest men whose music had to be useful . . . through the days when music was the plaything of princes, to the present, when music can be everyone's pleasure. The story of the growth of musical form is told in the lives of its greatest masters . . . these lives are used as a means of picturing the social customs which have often changed the form of music. You will see how Handel, broken in heart and purse by the fickle nobility to whom opera was only amusement, took oratorio from the dim quiet of little chapels and made it a great art for the people. You will meet Haydn, liveried servant to prince Esterhazy, turning out compositions upon command . . . Thus we have tried to show music in its relationship to history, geography, and social progress, to tell a connected story of a great art growing with civilization. We have made a book which can be used either as textbook or library reference."

After a brief introduction dealing with music in general, the book begins its series of chapters on individual composers, Palestrina heading the list. Only the interesting facts and legends are given, with the obvious aim of interesting the reader generally rather than cramming him with facts he cannot possibly remember or use.

All in all, it is a valuable book for the musician and music-lover; it will be found especially useful in helping early students acquire a general knowledge of music's development and a thirst for more knowledge.

New Organ Music for Recitalists

Reviews by Roland Diggle, Mus. Doc.

• Among new recital pieces, two by American composers deserve special notice. The excellent *A Pageant of Autumn* by Leo SOWERBY (H. W. Gray) and *A Gothic Prelude* by Eric DeLAMARTER (Schirmer). The Sowerby number covers 24 pages and is perhaps the most successful piece of organ writing he has given us. There is a spaciousness about the work that is refreshing, after his organ suite published last year. In this new work the thematic material is more vital and the working out perhaps less academic than usual with this Composer. The work has an exuberant quality and there is a spontaneity about the writing that I feel sure will put it over to the average listener, even if the middle part is a little long drawn. Not that the middle part is uninteresting; it really contains some excellent writing, and the meditative character, with its effective changes of key, will appeal to the musician.

Like all of Dr. Sowerby's music, it is not easy; it needs an organist-musician and a good organ: given these, I have every confidence the work would prove most successful and it is to

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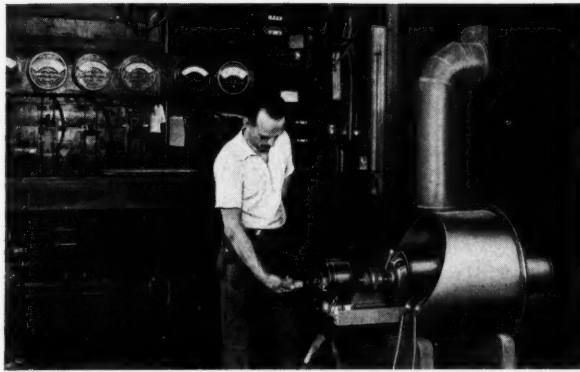
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be hoped that our recitalists will take it up and give it their best.

The DeLamarter work, while of concert proportions musically, is only 14 pages and is not overly difficult. Personally I like it very much, for the work is noteworthy for much melodic beauty and poetic suggestion. Quite free in form, it gives the performer all sorts of opportunity to show off everything his instrument has, and the harmonic coloring can be effectively enhanced by careful registration. I shall be surprised if it does not prove the most popular of all this Composers pieces and become a fixture in organ repertoire.

Another excellent work is the *Passacaglia & Fugue in D-minor* by Gardner READ (R. D. Row). I am sure it will appeal to all discriminating organists. Its 21 pages are photographically reproduced from the Composer's manuscript and show first-rate craftsmanship of the type you would expect from the man who recently won the New York Philharmonic Society prize for a symphony. While not unduly difficult, the entire work builds up logically with each appearance of the theme, and so on through one of the best four-voice fugues of modern times. It is organ music of the best type and deserves a wide hearing.

Organists as a whole will be interested in the *Two Organ Sonatas* by Paul HINDEMITH (Schott) that have just been published. That one of the foremost composers of the day should turn to the organ is encouraging and it is to be hoped that it predicts better things in the future. *Sonata No. 1* is in two parts. The first consists of an impressive introduction followed by a swiftly-moving section in 3-8 time during which the theme of the introduction is heard. The second part is in three contrasted sections—a slow *Trio*, a *Fantasy*, a soft, flowing *Epilogue*. The *Fantasy*, with its bravura passages reminiscent of Reger, is most effective. *Sonata No. 2* is a smaller work in three movements, a straightforward *Allegro*, a *Cantilena*, a short *Fugue* that ends softly.

The two *Sonatas* were heard for the first time in London recently when they were played for the Organ Music Society by Ralph Downes, former organist of Princeton University. The music is quite modern in character and I believe a number of hearings would be necessary to judge them satisfactorily; hence I hope to write of them again when I have given them an opportunity to soak in.

A piece I like much is the *Chorale Fantasia on St. Magnus* by Ambrose P. PORTER (J. B. Cramer). This fine tune lends itself splendidly to this sort of treatment and Mr. Porter has written a brilliant piece that is worked up with immense spirit and dash. It is not overly difficult and I recommend it to all church organists as an excellent service or recital number.

An *Ode Heroique* by H. Arnold SMITH (J. B. Cramer) is more difficult, but here again we have a piece of writing that shows a clever craftsman who knows what is effective on the instrument. We have 12 pages and most of the music is heroic in style; it should prove good recital material.

A very effective *Suite in F-minor* by Gordon PHILLIPS (Oxford) is well worth playing. It consists of *Pontifical March*, *Minuet*, *Toccata*, and the movements can be used separately. I like this *Suite* better than any of Mr. Phillips' things that I have seen; I am convinced he is a composer of whom we shall hear more. The *Suite* shows real musicianship and a keen knowledge of the instrument. It is fairly modern in style but shows the influence of the classic school. I like all three movements very much and recommend it to organists on the look-out for a new voice in organ composition.

At last the splendid *Sonata in C-minor* by Percy WHITLOCK (Oxford) has been published and I feel that it has been worth waiting for. It is a work of concert proportions and the playing time is 38 minutes. The four movements are *Opening Movement*, *Canzona*, *Scherzetto*, *Choral*, and the whole work is an interesting, elaborate, and distinctive piece of composition. As an admirer of Mr. Whitlock's organ music I had expected a great deal from this *Sonata* and I am certainly not disappointed; it is one of the outstanding organ compositions in large form published in many moons. It is organ music, written by an outstanding recitalist; hence it fits the instrument like a glove. The work is rather difficult but not unduly so; it needs an up-to-date instrument but not necessarily a large one. I can only recommend it as being an important contribution to modern organ music that no progressive organist can afford to be without.

[NOTE: We are proud of the review work being done by Dr. Diggle. Dorothy May can now recall several of her spent blushes, for her father has atoned for many sins. Referring to his comments on the Guild examinations, perhaps one factor may be overlooked. Picking American compositions would give certain cause for jealousies and strong differences of opinion, which the Guild perhaps doesn't feel able to cope with. None the less, wouldn't it be a relief to have that additional support for our own native composers?—ED.]

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